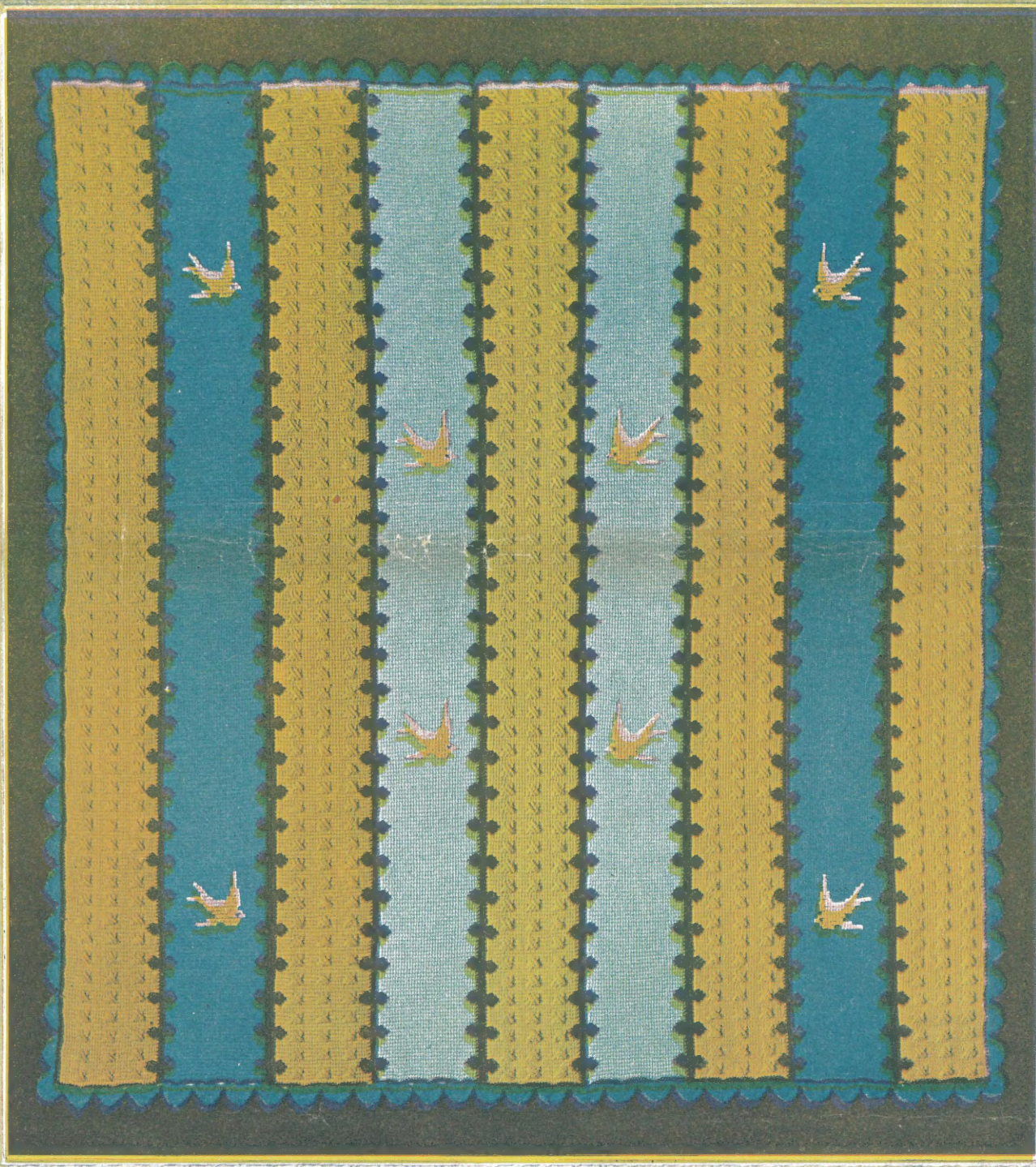


NEEDLECRAFT



MARCH 1917



"HERE YOU ARE."

Painted by Edward V. Brewer for Cream of Wheat Co.

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NEEDLECRAFT

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Augusta, Maine March 1917 New York

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The Treasures of an Old Trunk

Written for Needlecraft

BY W. LIVINGSTON LARNED

Whilst Winter howled around the eaves,
And all the countryside was white;
And old books lured, with yellow leaves,
And old dreams brought a new delight;
Up there, in Cob-Web Land, we found
A trunk, forgotten through the years.
And eager faces gathered round,
To mingle reverence with tears.

The tray was sweet with scent of musk,
And dim Romances brooded there;
Faint dreams of young loves, in the dusk,
Of hoop-skirts, curls and maidens fair.
This magic treasure-trove of things
Grandmothers wrought an age ago;
Rare lace to which the perfume clings
And tatting, scarf and fur-be-low.

It seemed to us we saw the hands
That made the busy needles ply;
The bowed head and the silvered strands,
And lace a monarch couldn't buy.
A little parlor, where a bird
Was always singing in its cage;
And songs that only children heard,
Who lived in this, a singer's Age.

A horsehair trunk of wondrous lace,
The sort they never make to-day.
Neat trays of it of magic grace,
All needled in the careful way.
And, as we whispered in the gloom
The attic was a ballroom grand,
Dressed by Grandmother's fairy loom
And fashioned by her fairy hand.

A Home Industry

ONCE upon a time, as the story-books say—and not so many years ago—a woman went to live on a farm in a remote country town. She had always been accustomed to city life and its manifold activities, and her husband had held a good position until his health failed; then, because there seemed nothing else to do, they went back to the old homestead which had belonged to his father and grandfather, and had been deserted for many years save for a few vacation weeks in summer.

It was very lonely there among the hills, particularly when the winter snows came drifting all about the old house; ancient, truly, with none of the modern conveniences, but comfortable enough withal. There were books and magazines to read and study; but after a while, and not a long while at that, time began to hang heavily on the hands of these two, so long used to other modes of living. The neighbors were kind, and there were visits back and forth,

but after all the changes were rung, came and remained a monotone that was deadly.

"Further, I knew our bank-account was not large enough to stand a constant strain, even though our living expenses were so light," so the story is told. "I felt I must add to it in some way, if ever so little. But how? that was the question I asked over and over; and one day, when I went to my nearest neighbor's on an errand, and found her making a braided rug, I got at least a part of the answer. Only the year before I had helped in fitting up an old colonial house—one of those really and truly occupied by an ancestor who 'came over in the Mayflower'—and I remembered what a hard time we had to procure the genuine braided rugs we wanted. I remembered, too, that every one of my friends who could do so was furnishing a 'colonial room' in her home, and could easily guess that many other women, who could afford to pay good prices for rugs and patch-work quilts and other oldtime things, were doing or would be glad to do the same thing.

"The idea was like an inspiration—all in a minute my mind was aflame with its possibilities. Not so much for myself, truly, but for what it might do for those other women all about me whose hands were always busy, and who greatly needed the dimes their work did not bring them. For every woman likes to feel a little independent, you know; and you know—or perhaps you do not know, if you have not been right in her position—that the country woman is far less likely to have a purse of her own than her city sister. A rainbow of promise had flashed athwart the gloom! What could I not do for these good neighbors and for myself? Hours otherwise weary were to be furnished with wings—I knew it; because busy folk are happiest, and their time does not drag.

"I walked home on air, but said nothing—not even to the 'gude mon'; I wanted a bit of assurance that my castle was not built of cards before detailing the plan. The next mail which left our snowbound little town carried a half dozen letters—one to a woman's exchange, others to acquaintances, and one to a lady I knew of who was extremely proud of her colonial ancestry. 'Perhaps there was a bit of sophistry in this, but it was surely excusable under the circumstances.

"Within the week following I received orders—provisional, of course,—for six braided rugs, four of them to be made for my lady of Mayflower extraction, who said that, if the first invoice proved satisfactory, she would herself want more, and would see that her friends had the opportunity to purchase. The woman's exchange would take the rugs to sell on commission, also.

"Then I called my neighbors, from far and near, together for a conference. You should have seen the shining eyes and flushed cheeks of these women, some of them silver-haired, all with toil-hardened palms, when I made known my plan, with the letters to give it authority. Said one of them in a voice that fairly trembled, 'Why, I only make the rugs to use up old clothes and rags—I never thought of them being worth anything to rich folks!' Yet she was glad enough of the offered opportunity to make them for money—they all were. I wish you could have seen our circle, that afternoon. To cut a long story short, those first orders were filled in a way so satisfactory to the purchasers that more came—and they are still coming. We have not yet had to place any rugs to be sold on commission, although we may do so later. The industry is yet young, and we have many ideas to be worked out. For one thing, we shall have a tag with name and address of our society, which will be fastened to the wrong side of every rug send out. We are looking up mills from which to obtain suitable 'mill-ends' of bright colors to use with the spongy 'old clothes', and may in future have to depend largely on such purchases for our material. We are beginning, too, on patchwork—mainly of the 'laid' or applique order, and some of the younger members are talking of colonial embroidery. Then there are sweetgrass baskets and all sorts of home handicraft which country women have worked at from time immemorial, simply because of loving to do things 'out of the common' routine, and with never a thought of being able to turn them to account in a monetary way."

What one little village league of women can do, with a wise, big-hearted woman at its head, others may do—in a little different way, perhaps, but with an equal measure of success. All that is needed is determination, and faith in the possibilities of whatever is undertaken. A demand can be created for anything that is good and useful; where there is a will there is always a way.

A Saving of Time and Money

THAT is exactly what every woman likes to make—and here is the way one wise woman does it—one of the ways, at least, and a most effective one if we are to take her word for it.

Instead of taking a trip to the city, twenty-five or thirty miles away, whenever she wants thread for her crocheting, floss for her embroidery, ivory rings for her fancy work, hosiery, wall-paper, and a thousand and one other articles too numerous to admit of mention, she simply sits down in the quiet of her own home, looks over her favorite paper or magazine—in which every advertisement is guaranteed, and writes for this, that or the other, specifying as nearly as possible her exact requirements. In case she is ordering thread, embroidery-floss, or similar articles, she states size and color and, if she is able to do so, incloses sample and label. And when she has written her letter she makes sure that the envelope is properly addressed, places a stamp on the upper right-hand corner, and in the left-hand corner she writes her own name and address. She says, by the way, that a rubber stamp or alphabet is one of the handiest things about the house.

She sends for samples of wall-paper from which to order—that is, if she is to paper more than one room, or is very particular about design and color; otherwise she describes what she would like as clearly as possible, and leaves the selection to the dealer. Last spring she obtained a sample-book of paper and took orders from her neighbors, thus adding generously to her pin-money.

And that reminds me that another exceedingly wise woman wonders why more of those who are so anxious to earn money at home do not accept an agency for good and

useful things which are universally used. Take hosiery, for example, which everybody needs, household dyes, paints and varnishes, and so on; or procure sample-cards of fancy-work materials and let your neighbors know you will take orders and guarantee prompt and satisfactory delivery. There is something for every woman to do if she will, and a little determined search will open the way.

Just look Needlecraft's advertising columns through again with this suggestion in mind, and see if we are not right about it.

More Roses

WE cannot resist the temptation to share them—just a few, taken from that treasure-box as they come; they are so delightful, and so genuine, and they do illustrate that "personal touch" so completely! From Mr. Larned, with the poem which you will all enjoy this month, comes the following little note: "I'm not a stranger to Needlecraft, and I don't want to be forgotten as a contributor, either. There's a great deal of practical knowledge tucked away in the publication. Maybe these occasional little flash-backs of memory, as the movie folks say, are not such a bad scheme, after all." We all agree with him, do we not? And we are all hoping that he will have something "extra good" for the man's number—which is coming on apace, though there is yet plenty of time for entries.

Ofttimes I have thought with pleasure and appreciation of Needlecraft, and it is time for me to tell you how much I like it. To my mind there is no better fancy-work magazine published, and I take several, all higher-priced. I marvel that you can print such a really first-class magazine at such a remarkably low price. My one regret is that I was not a pioneer subscriber.—Mrs. E. G. Woodbridge, California.

I wish to express my opinion of our excellent paper. It is all and more than it claims to be, helpful, useful and filled with good things. And the cover is certainly lovely. I thought the October one beautiful, but that for December outshines everything that has gone before. I love to look at it. Again I must congratulate you, and every member of the big Needlecraft circle.—Mrs. M. A. Grundy.

I must thank you for Needlecraft; it is a great help to me and I am always anxious for its coming. I especially appreciate the designs in crochet, as that is my favorite work; they are practical, pretty and such as the average woman can make and use.—Mrs. Mattie Snyder, Indiana.

I certainly think Needlecraft the best woman's paper I have ever seen. Every word in it goes to prove that publishers and editors are putting forth every effort to give us a clean, helpful, dependable magazine. I find something interesting and instructive on every page. At first, I thought I was the only subscriber here, but to my surprise I find that nearly every woman takes it. The other day, while shopping on the main street of Columbia, I noticed in different stores ladies' leagues and societies conducting bazaars for the benefit of one good object or another, and on examination of the exhibits I found that nearly every article had been taken from Needlecraft's pages. And how many hearts have been gladdened by such a gift, fashioned by the fingers of a loving, thoughtful friend! I cannot praise our splendid paper enough.—C. L. B., South Carolina.

I have seen in Needlecraft that you are planning to get out a man's number—perhaps more than one. That is a progressive idea and a fine one, for I think it splendid that men do not disdain the art of needlework. I mean some men. The finest needlework in the world is done by men. I refer, of course, to the work of the Orientals. I have done some work of that kind, which I shall be glad to send for that special number.—C. P. F., Missouri.

In regard to "Needlecraft's way," I am unable to express in words the help it has been to me. I have all the orders in tating I can care for, beside doing my own work. A week ago I made more than five dollars in small orders, and I am not "steep" in prices, either, but make them within reach of everyone. From present indications I shall have plenty to do hereafter, since "one order, well filled and at reasonable price," surely does lead to others. Needlecraft's method is truly a boon to many of us.—H. S., Wyoming.

Answered by the Editor

PLEASE tell me how to make the fagot, referred to in directions for knitting.—Mrs. R. Gregg, South Dakota.
(Over twice and purl 2 together.)

PLEASE explain the 6th row of the "attractive breakfast-cap," on page 10, in October number, more clearly, stating how many trebles over 12 trebles. Three of my friends and myself have tried it, and are anxious to know.—Mrs. A. G., Illinois.

(The directions state that you are to "make a treble between each 2 of 12 trebles," which would give 11 trebles, 1 chain between. Had you worked through the row exactly as directed, there could have been no trouble.)

IS there not some way in which we can be put in touch with the contributors of the different articles illustrated? For example, I often wish I had a sample of lace or of some stitch used, and would be very willing to pay for it, if I knew where to send. Could not the address of each contributor be printed?—Mrs. N. B. Jackson, Maine.

(This was thought of at one time, but there seemed many reasons why it was not wise. However, in order to get the address of any contributor you have but to write Needlecraft, enclosing stamp for reply, and the desired information will be promptly sent you.)

Martha Lane Adams Offers You

**A \$110,000 Style Book
With 1000 Spring Styles
Each a Prize Winner**



© 1917 M. L. A.

**A Charge Account
All Summer to Pay
A Saving of 30 Per Cent**

Here is an offer which 420,000 women have accepted in the past. I have pleased them all. Every one of them would urge you to accept it too. And so do I.

No Cash Orders

Every woman who writes for my Style Book gets a charge account. I open it when you send the coupon in this ad. I mail your Credit Card with your Style Book.

There is no formality. I do not consult your friends. No references are required. My whole business is founded on trusting women without any embarrassing questions. And giving them easy terms on clothes.

So I do not want cash orders. Whether you are rich or poor, I ask you to use the charge account I offer.

3c to 10c a Day

I divide each bill into seven payments, coming a month apart. So

you pay for spring clothes by saving up 3 to 10 cents a day.

You may not care for that credit, but many a woman does. Many women cannot dress as they should when they have to pay cash in advance.

So I give them all summer to pay. That is how you pay for house rent and food—month by month as you use it. And that, I claim, is the way to pay for clothes.

I ask all my customers to use the credit which I offer without asking.

On Approval

I send everything prepaid on approval, subject to return. I fit garments to your measure, and guarantee the fit. I give to each customer my

personal service. If I don't please you better than anyone else in America, I want you to send the goods back.

Prize Styles

I get my styles by offering prizes to hundreds of famous designers. Then I submit the styles to a board of 17 experts, and they decide the prize winners.

In this way I get, each season, 1000 exquisite styles. They are the finest styles shown in America. My Spring Style Book—which I offer you free—cost me \$110,000.

It pictures 1000 of the latest ideas in

**Suits—Coats—Dresses—Waists
Skirts—Hats—Shoes—Lingerie
Underwear—Children's Wear, etc.
Also 300 kinds of Piece Goods**

Send the coupon below for that book. You never saw anything like it. It is for old customers and new customers. I want each to have her copy.

Save \$10 to \$20

This Style Book will save you, on a spring outfit, from \$10 to \$20. It will save you about one-third.

I save this by good buying. And by buying at one time for half a million women. I know materials, I know the makers and I know a bargain. I have spent a lifetime in fitting myself to give women the most for their money. Then I sell direct, so I have no store expense, no left-overs. I want you, for your own sake, to see what I save.

A Surprise

I will also send you a surprise with my Style Book—something I cannot advertise. It will delight you.

Simply send me the coupon below. It will bring the Style Book which cost \$110,000. It will show you a thousand new fashions and fabrics. It will give you all the new ideas on dress. It will quote you prices which no one will match. Your Credit Card will come with it—also the surprise. Send no money—just the coupon. Send it now.



**Just Send Me
\$1 For All
Three
Pieces**

If You Keep Them
Pay Me 80c Monthly
This is one of
my prize winning
offerings; a dainty
embroidered
voile waist, made
in blouse design
with an embroid-
ered shawl col-
lar.

A smooth-fit sateen petticoat and a pleated skirt, made of good wool serge. I want you to know how easy it is to open a charge account with my house. You can order right from this paper and the outfit will be delivered all charges paid.

Pretty Waist, Skirt, Petticoat

Order on Approval—Only 80c Monthly

Here is a sample of the prize winning styles you will find in my Spring book. It is a splendid value and one I highly recommend. You can order it right from this paper or you can send for my style book.

Embroidered Voile Waist is made in blouse design with heavily embroidered front. The material is good quality voile which will wash perfectly. Has dainty embroidered shawl collar and full length sleeves. Comes in white only. Sizes 32 to 44—no larger.

Smooth-Fit Sateen Petticoat is made with elastic smooth-fit waistline, of good quality twill sateen. Deep flounce is created by pin tucks and pleating. Petticoat is cut full around the bottom and will give excellent wear. Comes in navy blue, emerald green or black sateen. Length 36 to 44 inches.

Pleated Serge Skirt is made of good weight wool serge with empire top, trimmed with stitched down belt effect. Has nice side pockets, below which are two deep side pleats giving extra fullness. Back of skirt is plain circular in design. Comes in colors, navy blue or black. Sizes to fit misses and women 22 to 30 inches waistline, 36 to 44 inches length—no larger.

No. D4L4914 Waist, skirt and petticoat, charges prepaid. Price, \$5.98

**Just Send Me
\$1.00**

for this dress or
any other offering.
A little monthly if
you keep it.

**If You Like
This Pretty
Dress Send \$1
Me**

\$1.60 Monthly If
You Decide to
Keep It

Here is a dress style that is a perfect beauty. It is bound to meet great favor with my customers and I offer it at such a bargain price that you really ought to see it. Order it and try it on. I want you to know how easy it is to dress well and spread the cost over six months; just pay me a little monthly if you keep it. This is simply a sample of the bargains you will find in my style book.

Charming Silk Taffeta Dress

All Summer To Pay If You Keep It

Here is just a sample of my prize winning styles and my bargain offerings. Order this charming dress right from this paper. Just send me \$1.00 and then pay \$1.60 monthly or send for my Spring style book where all the latest styles are shown.

All silk taffeta will be used by the best dressers for Spring and Summer wear. This material has a pretty woven satin stripe running through it. This adds an extra touch of style. The pretty waist is made in blouse design and has a large cape collar of all silk Crepe de Chine and edged with tiny lace. Cuffs match collar. The loose cross-over strap effect ends in a pretty sash at the side and the skirt is plain circular in design, gathered extra full around the waistline.

Comes in navy blue, Copenhagen blue, black or green silk taffeta. Sizes to fit misses 14, 16 and 18 years; Ladies' sizes 32 to 44 bust measure, no larger. Give color and measurements desired.

No. E4L8100. Silk taffeta dress, delivery charges prepaid. Price, \$11.98

Also 5000 Home Things

Your account with me is also good with Spiegel, May, Stern Co., a mammoth Housefurnishing concern. If you ask, I will also send you their Bargain Book, picturing 5000 home things sold on a year's credit—a \$1.50 book free.

Martha Lane Adams

3672 Mosprat Street, Chicago



All-Wool Coat

Order Right
From This Paper
If You Like It

**Just
Send \$1
Me**

Then If You Keep It Pay
\$1.10 Monthly

I want you to see this prize winning coat style. It is one of my very best offerings. Has every quality you can ask for in a coat; good style, all wool beautiful material in popular shades. I want you to know how easy it is to open a charge account with me and then spread the cost of your clothes over six months. You can have the pretty things you want and pay me just a little monthly. Order this coat on approval and it will be shipped charges prepaid without any delay and without any red tape.

Cream White, Striped All-Wool Coat

As you can see from the picture, the style of this coat is becoming with its large cape collar, trimmed in the back with a band of silk gossamer. But the material adds no end of beauty and smartness. It is all-wool cloth in cream white color with a green and yellow stripe or a green stripe running through it, just as you choose. It comes also in black and white check. Don't overlook the loose flaring back and cross-over belt in the front. Has large patch pockets. Please remember, the coat will button up close to the neck if desired. Every thread of the material is guaranteed pure wool and the coat is well tailored and finished throughout. Comes in white with green and yellow stripes, white with green stripes, white with black stripes. Sizes to fit misses 14, 16 and 18 years; Ladies' sizes 32 to 44 bust measure—no larger.

No. A4L901. All-wool coat. Price, charges prepaid..... \$7.98

STYLE BOOK FREE

MARTHA LANE ADAMS

3672 Mosprat Street, Chicago

(1194)

Mail me your Spring and Summer Style Book.

Name

Address

Shall I also send Furniture Catalog? Answer Yes or No.

Nightgown Yokes with Sleeves

By ETHEL HER-



HERE is yet no more popular pattern in crochet than the antique or "spider-web," which is susceptible of so wide and attractive variation, and so useful for all purposes. Two very handsome yokes are given herewith.

No. 1.—Use crochet-cotton No. 70, and a hook of proper size to carry the thread easily, and yet give firm, even work. Commence with a chain of 45 stitches.

1. A treble in 8th stitch from hook for 1st space, (chain 2, miss 2, 1 treble) 12 times, making 13 spaces in all, turn.
2. Chain 5, treble in next treble (for 1st space of a row), 12 more spaces, turn.
3. Six spaces, 4 trebles (counting all), 6 spaces, turn.
4. Five spaces, 4 trebles, chain 3, miss 2 trebles, 4 trebles in next 4 stitches, 5 spaces, turn.
5. Four spaces, 4 trebles, chain 4, a double treble under 3 chain, chain 4, miss 3 trebles of last row, 4 trebles in next 4 stitches, 4 spaces, turn.
6. Three spaces, 4 trebles, chain 5, 3 doubles over double treble and chain each side, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, turn.
7. Two spaces, 4 trebles, chain 6, 5 doubles over 3 doubles and chain each side, chain 6, miss 3 trebles, 4 trebles in next 4 stitches, 2 spaces, turn.
8. Three spaces, 4 trebles (last 3 under chain, as the diamond now begins to decrease), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, 3 spaces, turn.
9. Four spaces, 4 trebles (last 3 under chain), chain 4, a double treble in 2d double, chain 4, 3 trebles under chain and treble in treble, 4 spaces, turn.
10. Five spaces, 4 trebles, last 3 under chain, chain 3, 3 trebles under next chain and treble in treble, 5 spaces, turn.

Repeat from 3d row until you have made two patterns or diamonds, and worked to the widest part of the 3d, which will be the 23d row; here you commence to widen for the front.

24. One space, 4 trebles, chain 3, 4 trebles (last 3 under chain), chain 5, 3 doubles, missing 1st and last, chain 5, 4 trebles, 3 spaces, turn. Since it is understood that all the diamonds or patterns are made as first described, missing 3 trebles of last row as the diamond widens, and putting 3 trebles of each block under chain of last row as it decreases, no further detail is needed. The double treble is worked under 3 chain when beginning a pattern, and in 2d of 3 doubles when closing it.

25. Four spaces, 4 trebles, chain 4, a double treble in 2d double, chain 4, 4 trebles, chain 4, double treble under 3 chain, chain 4, 4 trebles (last 3 under 5 chain at end of row), turn.

26. Chain 11, miss 7 of chain (not counting stitch on needle), 3 trebles in last 3 stitches of the chain and 1 in treble, * chain 5, 3 doubles, chain 5, 4 trebles, chain 3, 4 trebles, 5 spaces, turn.

27. Six spaces, 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, turn.

28. Widen (as in 26th row to *), chain 3, 4 trebles, chain 5, 3 doubles, chain 4, 4 trebles, chain 3, 4 trebles, 5 spaces, turn.

29. Four spaces, (4 trebles, chain 4, 1 double treble, chain 4) 3 times, 4 trebles, turn.

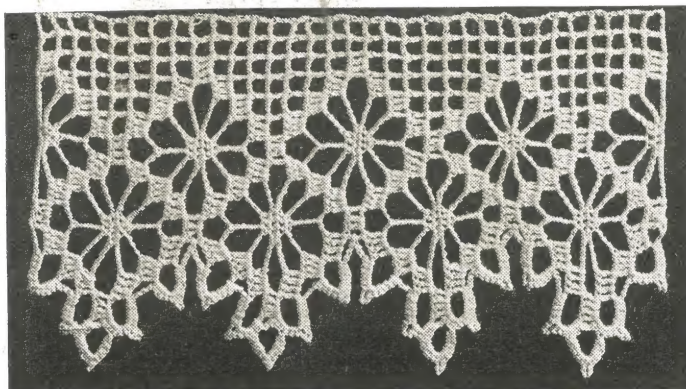
30. Widen, chain 5, 3 doubles,

chain 5, 4 trebles, chain 3, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 3 spaces, turn.

Continue in this way, widening at the point or lower edge, and keeping the upper edge straight, until you reach the 51st row, as follows:

51. Six spaces, 4 trebles, (chain 6, 5 doubles, chain 6, 4 trebles) 4 times, turn. There will be seven diamonds, and to the widest part of 8th diamond, on the straight slant of the front.

52. Chain 7, miss 3 trebles last made, treble in 4th treble and 3 under chain, * then work across the point as usual with (chain 5, 3 doubles, chain 5, 4 trebles, chain 3, 4 trebles) 4 times, 5 spaces, turn.



Lace To Match No. 1

53. Four spaces, (4 trebles, chain 4, 1 double treble, chain 4) 8 times, 4 trebles, turn.

54. Decrease (as in 52d row to *), and continue across the point in pattern, until you reach the 79th row, as follows:

79. Two spaces, 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, 2 spaces, the last treble in 3d of 7 chain, turn.

Finish this diamond and make two more, then 2 rows of spaces, as at beginning, which completes the front.

Now turn the work and make 13 spaces along the side of the last 13 rows; make a 2d row of spaces, then repeat the diamond pattern from 3d to 10th row until you have 6 patterns for over the shoulder. Break and fasten thread securely, then join in at the other side of front and work the

second shoulder in same way. For the back make a strip of 10 diamonds, joining to shoulder-straps.

For the underarm - strap, fasten at corner of 1st space of front, chain 5, make 7 spaces, turn, chain 5, 7 spaces, and repeat until you have 40 rows of spaces; join to the back, matching the spaces evenly.

For the sleeves: Fasten in where the 7th space of underarm-strap is joined to the back.

1. Make 40 spaces along the underarm-strap, then 18 spaces up the shoulder to the widest part of 2d diamond of shoulder-strap; (4 trebles, 7 spaces) 3 times, 4 trebles, 18 spaces, joining last 2 chain to 3d of 5 chain (which forms 1st space).

2. Commencing now to narrow the underarm, chain 3, treble in next treble, drawing last stitch through both stitches on hook, 38 spaces under arm, after last treble make a double treble in corner treble, and treble in next treble, keeping top loops on needle and working all off together, 16 spaces, (4 trebles, chain 3, 4 trebles, 5 spaces) 3 times, 4 trebles, chain 3, 4 trebles, 16 spaces, join last treble to top of 1st 3 chain and 1st treble.

3. Thirty-eight spaces along under arm, putting the last treble in group at corner, 15 spaces over shoulder, (4 trebles, chain 4, 1 double treble under 3 chain, chain 4, 4 trebles, 3 spaces) 3 times, 4 trebles, chain 4, 1 double treble, chain 4, 4 trebles, 15 spaces, join to 3d of 5 chain.

4. Chain 3, 1 treble (narrowing as at beginning of 2d row), 36 spaces, narrow as in 2d row, 13 spaces, (4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 1 space) 3 times, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 13 spaces, joining as in 13th row.

5. Chain 5, 36 spaces, last treble in corner cluster, 12 spaces, (4 trebles, chain 6, 5 doubles, chain 6) 4 times, 4 trebles, 12 spaces, joining to 3d of 5 chain.

6. Same as 4th row, making 34 spaces under arm, and 12 spaces each side of the sleeve-pattern.

7. Same as 3d row, 34 spaces under arm, 13 each side of sleeve-pattern, and each double treble in 2d double of last row.

8. Same as 2d row, with 32 spaces under arm and 13 each side of sleeve-pattern.

9. Same as 1st row, with 32 spaces under arm and 14 spaces each side of sleeve-pattern.

10. Same as 2d row, with 30 spaces under arm, 12 spaces each side of sleeve-pattern.

This completes the narrowing. Continue with the pattern of sleeve, making spaces under arm as before, until the sleeve is four diamonds deep, or of length required. Finish with 2 rows of spaces all around. Make the other sleeve in same way.

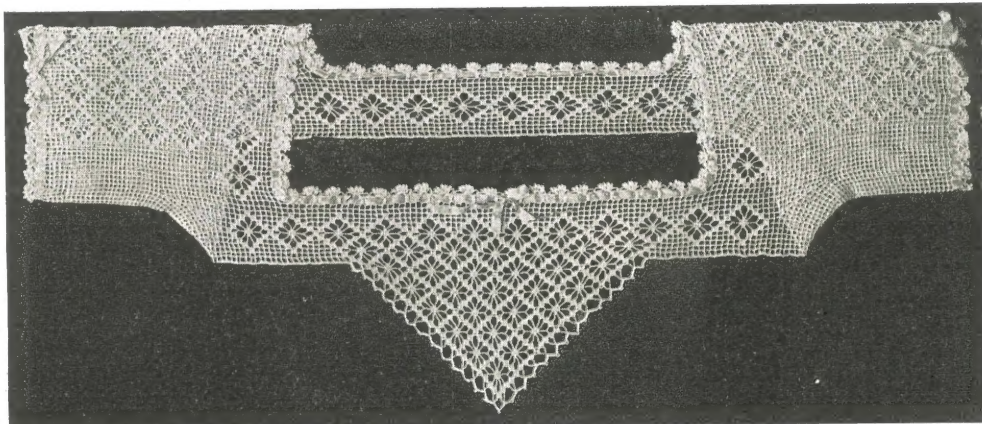
Finish neck and edge of sleeves as follows:

1. Fasten in a space, chain 4 for a double treble, 1 double treble in same space, * chain 4, miss 1 space, 2 double trebles in next; repeat from * around, joining last 4 chain to top of 1st 4 chain.

2. Slip to center of 1st space, * chain 4, a treble in next space, (chain 5, fasten for a picot, 1 treble in same space) 5 times, chain 4, fasten in next space; repeat from * around, and fasten off.

Finish the lower edge with 3 doubles in each plain space; around the front point, * chain 8, fasten in next loop; repeat. Fill each loop of 8 chain with 6 doubles, picot, 6 doubles.

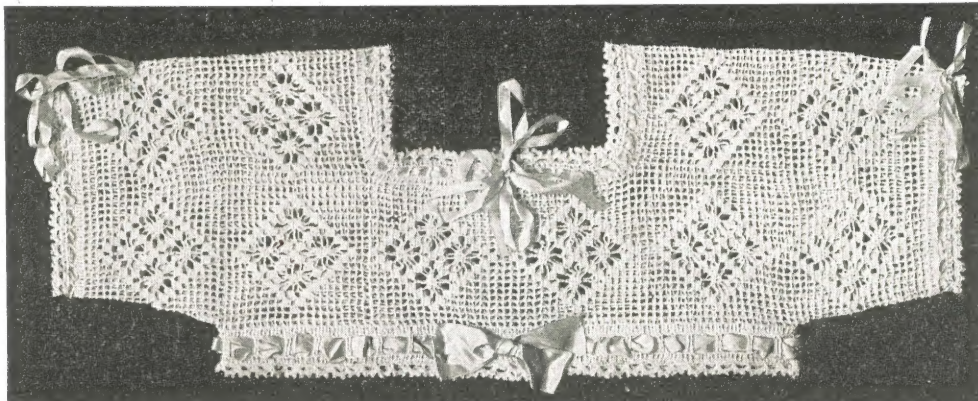
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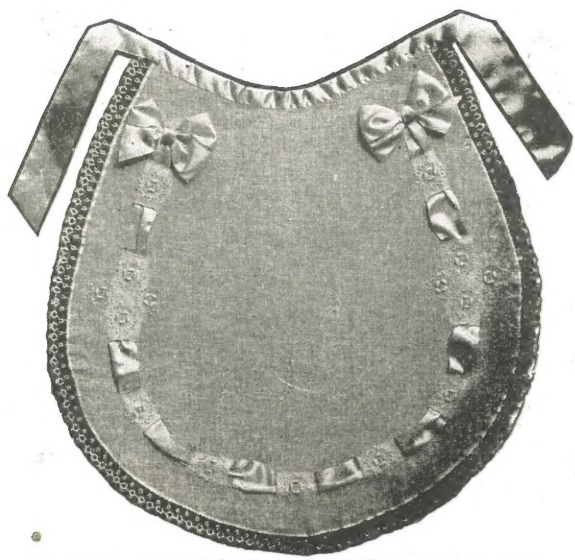
No. 1. By Mrs. Minnie O. S. Hall

The Favorite Antique Pattern

RICK STETSON



No. 2. By Mrs. J. A. Ward



No. 1072 D. No Gift Is Better Liked Than a Dainty Apron



PERHAPS no gift is better liked by the girl or woman who has not much time to make such things for herself—yet appreciates them all the more because of this fact—than a dainty apron. A new and especially fetching design is illustrated. The decoration is largely of ribbon, which may be of any delicate color favored by the one for whom the apron is intended; pink was chosen for the model. The belt is of the ribbon, with ties; and the same ribbon is run in and out the buttonholed slashes around the edge, under the embroidered spaces and over the plain widths between, ending with a pretty bow just below the waistline at each side. The decoration consists of a single motif, an eyelet at center, this surrounded by four oval forms in padded satin-stitch, and these in turn by a circular line of French knots, with a separate knot between each second and third of the line to form a row of tiny points. Four of these motifs are grouped on the wider space at each side of the apron, while a single one decorates each narrower space. The tatted edge gives a distinctive touch which the machine-made edging, however fine, fails to afford. But one thread or shuttle is used, which the beginner in the art of tatting will appreciate.

Use No. 50 or No. 60 crochet-thread, finer if desired. Commence with a ring of 5 double knots, picot, 4 double knots, picot, (1 double knot, picot) twice, 4 double knots, picot, 5 double knots, close; turn, leave space of about one fourth inch thread, make a ring of 5 double knots, picot, 5 double knots, close; turn, leave space of thread, make a ring of 5 double knots, join to last picot of preceding large ring, finish ring like 1st one made; repeat, alternating large and small rings, joining each large ring to preceding large ring, until you have the requisite length. Sew the edging by picots of small rings to edge of hem.

Another gift sure to be appreciated by one who "just loves" pretty neckwear, is a collar, and the one presented is especially dainty and simple. The wide scallops of the edge are padded and evenly buttonholed, and followed by a line of eyelets, prettily curved, and broken in the depth of each scallop by a triplet of leaves, with corded stem. The material is a sheer, fine lawn, and the collar will add charm to the plainest dress.

For the housekeeper is the ever-useful guest-towel of huckabuck, this time with hem finished with ladder-stitch, and decoration of colored embroidery. The leaflets and stems are of pale green, the dots of blue, and the flower-forms of terracotta in three shades, dark, light and medium, outlined with black. The design may be charmingly carried out in white embroidery—padded satin-stitch, as in case of the colored work—and if liked one may insert the initial of the recipient in the center of the wreath.

A fruit-set may well be added to one's store of household linens, and will prove a most acceptable gift. The large doily is ten inches in diameter, the smaller ones six inches and their purpose cannot be mistaken, since it is designated by grapes, cherries, plums, strawberries, peaches and bananas, outlined with floss in natural colors, stems of brown—as is also the circle surrounding the center, leaves of green, grapes and plums of purple, cherries and strawberries of red, bananas of yellow and peaches of red and yellow. The work is quickly done and the effect extremely realistic. A little maid could easily make the set for mamma, auntie or older sister.

The edge is closely buttonholed with brown—or, if preferred, the rolled hem may be worked over with double crochet. Using brown crochet-thread, as for the edge, work 3 doubles in 3 doubles, chain 4 for a picot, 3 doubles in 3 doubles, chain 8, turn, fasten in 1st double made, turn, fill 8 chain with 6 doubles, picot, 6 doubles; repeat around.

A set of doilies, or a single one, which will serve to hold

No. 1072 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on white lawn, 20 cents. Floss to embroider, 10 cents. Thread for tatted edge, 15 cents extra.

No. 1073 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on white lawn, 15 cents. Floss to embroider, 5 cents extra.

No. 1074 D. Perforated stamping-pattern, 10 cents. Six transfer-patterns, 10 cents. Set of six 6-inch doilies stamped on white linen, 30 cents. Floss to embroider, 15 cents. Crochet-thread for border, 40 cents extra.

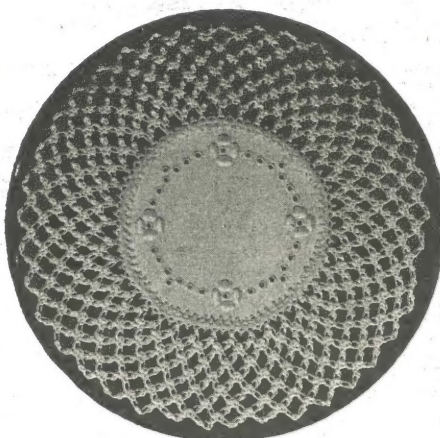
No. 1075 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 17x24-inch huckabuck, 25 cents. Floss to embroider, 20 cents extra.

No. 1076 D. Perforated stamping-patterns, 20 cents. Transfer-patterns, 10 cents. The set stamped on Russian crash, 15 cents. Floss to embroider, 30 cents. Crochet-thread for edges, 30 cents extra.

Needlecraft's Easter Gift-Box

By FLORENCE INGALLS

a bonbon-dish or bit of bric-a-brac, will find favor. That pictured, has a four-inch center, decorated with a simple but attractive design in Madeira embroidery; the flower-forms consist of four petals each, these surrounding an eyelet; and the forms are connected by lines of eyelets, with a separate eyelet between the third and fourth, midway the



No. 1074 D. Doily with Border in Knot-Stitch

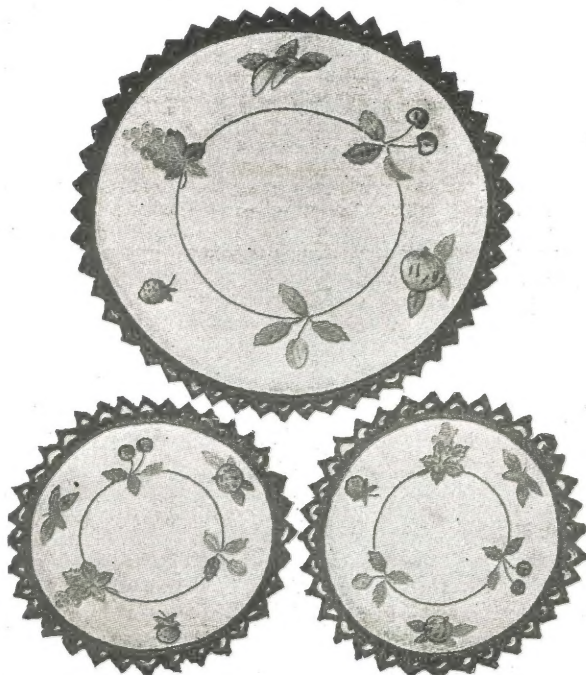
line. The narrow hem at the edge is finished with a row of double-picot braid, into one side of which, extending over the edge of hem, the crocheted border of knot-stitch is worked. Use No. 10 crochet-thread, finer or coarser, as preferred, and fasten in a picot or loop of the braid.

1. * Draw out the stitch or loop on hook to a length of

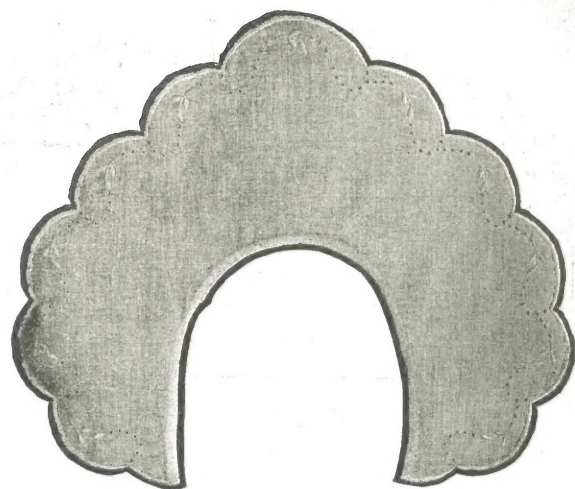


No. 1075 D. The Ever Useful Guest-Towel

one fourth inch, take up thread and draw through this loop exactly as you would make a chain-stitch, put hook under the thread just drawn through, between it and the loop, take up thread and draw through, take up again and draw through the 2 stitches now on the hook, chain 1, and repeat. * Make 2 knot-stitches, miss 1 picot of braid, fasten in next; repeat around.



No. 1076 D. A Fruit-Set Will Prove a Most Acceptable Gift



No. 1073 D. Another Gift Sure To Be Appreciated

2. One knot-stitch (or draw up the loop to that length), a double under 2 threads close to the knot of last row, and 1 double under the 2 threads following the knot, * 2 knot-stitches, a double before and after next knot; repeat around.

3, 4, 5, 6, 7. Same as 2d row.

This border is simple, but has much the effect of a netted edge, and is very pleasingly applied to doilies of different sizes for a luncheon-set. Finer thread may be used than that suggested, No. 50 or No. 60 making a very lacelike edge. The tumbler-doily, with a linen center four inches in diameter, may have the border an inch in width, and other doilies and centerpiece in proportion—the larger the center, the wider the border is made.



Novelties in Leather

"I NEVER pass a shop where leather novelties are being shown," remarked a shopper, drawing near to a Fifth Avenue show-window, "that I do not remember how a bit of leather once came to my rescue in a situation involving a child's happiness. It was Valentine's morning, and when I came down to breakfast I found in the center of the table a small pasteboard box with a slit in the top. My small son was lurking around the corner of the door and I knew that he had just slipped into the box a home-made valentine for each member of the family.

"I was smitten with dismay. Well I knew that, although he would get valentines aplenty later in the day, no one had thought to put one in that box for him. Feigning an errand upstairs, I ran up, after giving an order to the maid to postpone breakfast a few minutes. I looked hastily around me to see what I could make a valentine of, and was almost in despair when my eye fell upon a piece of undressed leather used as a table-mat. Catching it up, I cut a large heart out of it, and, seizing a pen, I printed in fat black letters on its brown surface, the words:

"Though my heart is made of leather, it is thine, love, altogether."

"Slipping downstairs again, I sent him with a message to his father, dropped the leather heart in the box and the day was saved."

"Well, a leather heart would never have thought of such a sweet, thoughtful thing to do," returned her friend. "I think the things in this window, though, would make even a leather heart rejoice."

And this winter, to be sure, the accessories in leather are pretty enough to take a message of love to anyone. The colors are softer and more varied than they have ever been, and that is saying a good deal. Turquoise blues, Pompeian reds, peacock greens, as well as the duller shades, make the bit of leather in the decoration of the house quite as effective as a piece of pottery or a picture; while the leather accessories for the costume make the most attractive of gifts.

Perhaps the most decorative things were the photograph frames. One of glazed calfskin, in a delicate bird's-egg blue, with a tooling in gold, held the picture of a child, its dress tinted to a soft blue to match the eyes. Another frame was of golden brown, with dull gold tooling, for a sepia portrait. Small folding photograph-cases for the father who travels to carry with him, showing the faces of all the loved ones at home, were shown in polished green, or navy-blue or gray.

A pretty convenience for the traveling woman is a flat, round-cornered leather case holding two ivory-celluloid cards on which are wound several lengths of lingerie ribbon of different colors. There are slits for two bodkins of different sizes, and a flat pincushion. This case comes in the daintiest of colors, with lining to match. Another case was intended for veils—a square affair which had four flaps, all of which opened out so that the veil might be laid smoothly and folded in. It was equipped with a traveling-veil and a bar pin set with colored rockstones and rhinestones. A case for hair-pins accompanied it. This had a lambskin lining and held four compartments for pins of different sizes.

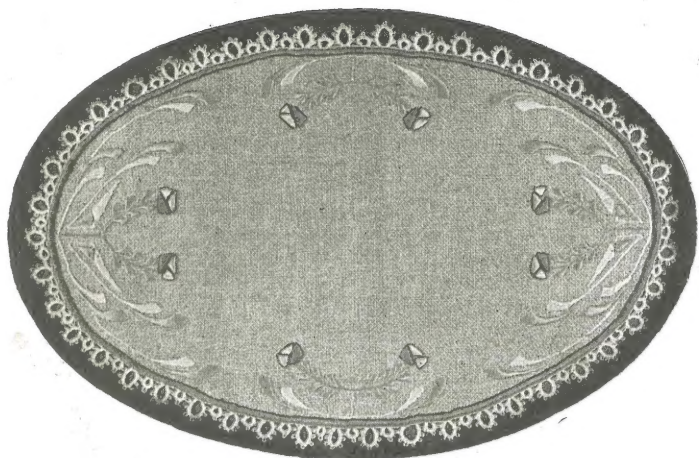
The jewel-pockets are so pretty that it seems a shame to conceal them beneath the skirt, where they hang from a belt strapped around the waist. In gray suede, with a dove-gray lining, they hold the jewelry one is not wearing, and an extra supply of money, in safe seclusion.

A larger leather case holds a soft woolly Shetland shawl for extra comfort on the water or when a train is being aired. This case is in a darker shade, and is of morocco.

As for the little novelty cases, their name is legion. Cases for scissors, in pigskin and glazed leathers, thimble-cases with places for needles and pins, wee sewing-boxes, equipped with the implements for a stitch in time, pencil and pen-boxes, vanity-boxes of every variety of furnishing, leatherbound memorandum-books, diaries, telephone-lists, book-covers, and a hundred other conveniences, all bound in dark, rich colors or delicate pastel shades, make leather in some form the most acceptable of gifts.

Colored Embroideries for the Household

By GERTRUDE GOODWIN



No. 1077 D. The Oval Centerpiece Shows a Variation of the Design



No. 1078 D. Yet Another Variation Is Afforded by the Pillow



NEW material, which serves admirably as a foundation for the "quick" colored embroideries now so popular, is tan linen in basket-weave, closely resembling Hardanger-cloth or canvas. The

neutral tint not only brings out the work beautifully, toning down the vivid colors while at the same time it affords a perfect background for them, but the fabric itself seems just adapted to such work.

The pieces may be used in the living-room, library or den, in the dining-room at luncheon, or wherever their possessor likes. Singly there will be found many a place for either piece, since one always has use for any bit of decorative stitchery.

The centerpiece, finished, is twenty-two inches in diameter — without the border of tatted rings. In the decoration two shades of terracotta are used, blue of a rather light shade, light green and black. The work is done entirely in satin-stitch, without padding. The forms nearest the edge, at each side of motif, are worked with green, the next two, with connecting stem, with blue. The next are also of blue, with stems of same color, broken by the group of three triangles, the two smaller of these worked with light terracotta, the third with dark, and each outlined with black; the single form extending beyond the other at each side is of green, as is also the triangle at each side of center, the next inner single form above, and the central stem, with leaves; the remainder of the work, save the terracotta triangles, which are worked throughout as described, is done with blue. The edge is buttonholed closely with green, and there is a row of outlining just inside.



No. 1079 D. An Attractive Centerpiece for the Living-Room Table



No. 1080 D. The Corner Arrangement Is Pleasing

The design, while a matching one, varies somewhat in its conformity to different sizes and shapes. The oval centerpiece, for example, which is eleven by seventeen inches, with the border buttonholed with green and outlined with black, has for the side motifs a separate form worked with green, nearest the edge, then the blue forms, with stem of same color connecting them, then the central stem and leaves of green, with the triangular forms of terracotta. The end motifs are elongated by the addition of a blue form

with stem, each side, and beyond that a separate green form.

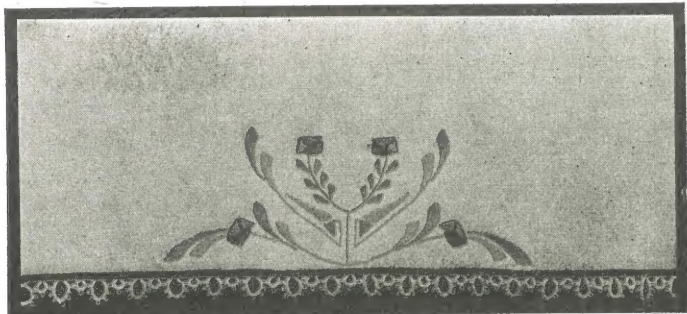
The motifs on the scarf are again "different," first coming the blue form, with stem at each side, then the separate green form; from the blue stem, midway its length, extends a stem of green, tipped by the triangular form; then come the blue stem and form, each side, the small green triangle and the longer blue form above it, with the central stem of green, leaflets and triangular forms, as described. Two of these motifs are used on each end of the scarf, with two above, each side of center, dividing the scarf — which is eighteen by forty-eight inches — equally in thirds. The sides are finished with a plain, narrow hem, and the ends are buttonholed as described.

The pillow gives us yet another variation of the motif; first, at the base, are the blue forms, with stems, and a green triangle each side. The corner-design, used for the square dolly, is particularly pleasing and may be used for a much larger square by adding forms at each side somewhat as directed for the oval centerpiece. The edge has the usual finish of buttonholing with green, and inner row of outline-stitches, of black. The dolly is ten inches square.

That the same design may be effectively applied to white is shown by the pretty guest-towel presented. The motif is lengthened by the addition of a triangular form, with stem, and a blue-and-green form, at each side, and the edge is buttonholed as before directed. Huckabuck, seventeen by twenty-four inches, was used for the towel, and the tatted border is of white thread rather than ecru, as chosen for the tan material.

But one shuttle is used for making the border, which consists of large and small rings, alternating: Wind your shuttle with

No. 5 crochet-thread—finer or coarser, if preferred — or with crochet-cord. Commence with a ring of 3 double knots, (picot, 3 double knots) 7 times, close; leave a space of thread, about three-eighths inch — or long enough



No. 1081 D. The Design Is Here Effectively Applied to a Towel

No. 1077 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on 12x18-inch tan linen, 25 cents. Floss to embroider, 30 cents. Thread for tatted edge, 15 cents extra

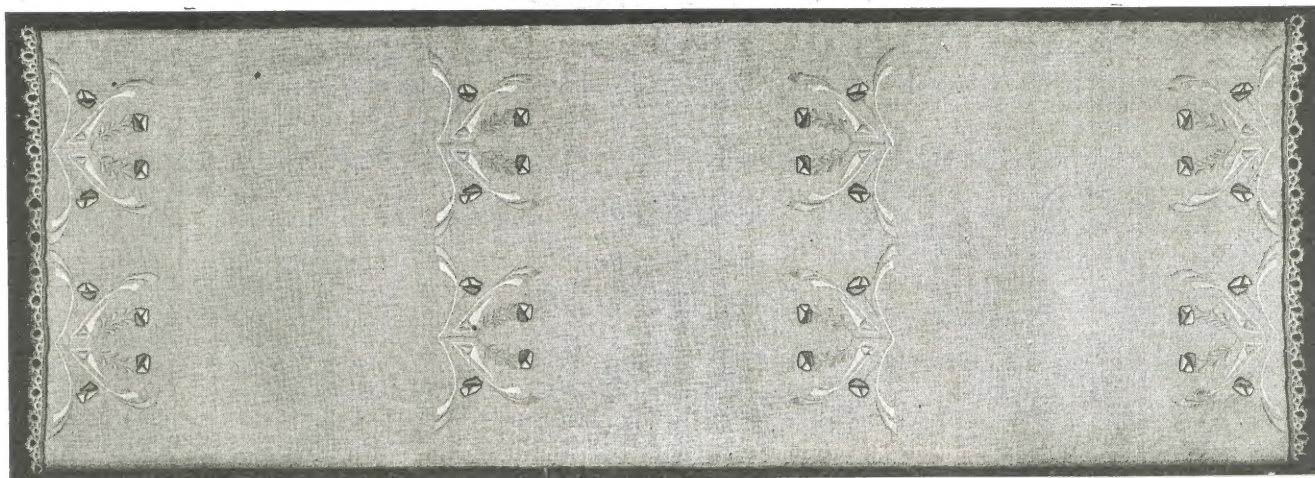
No. 1078 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 18x22-inch tan linen, with plain back, 75 cents. Floss to embroider, 35 cents extra

No. 1079 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 24-inch tan linen, 70 cents. Floss to embroider, 50 cents. Thread for tatted edge, 15 cents extra

No. 1080 D. Perforated stamping-pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on 12-inch tan linen, 15 cents. Floss to embroider, 30 cents. Thread for tatted edge, 15 cents extra

No. 1081 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on 17x24-inch huckabuck, 25 cents. Floss to embroider, 25 cents. Thread for tatted edge, 15 cents extra

No. 1082 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x48-inch tan linen, 75 cents. Floss to embroider, 50 cents. Thread for tatted edge, 15 cents extra



No. 1082 D. For the Scarf the Arrangement Is also "Different"

to make the row of rings lie smoothly when completing, this depending somewhat on the size of thread used—make a ring of 3 double knots, join to last picot of preceding ring (3 double knots, picot) twice, 3 double knots, close; make a large ring, joining by 1st picot to last picot of preceding small ring, and repeat to length required. For the centerpiece and tray-cover, join last ring to first in the manner indicated.

Whip the border to the buttonholed edge, using fine thread and tiny over-casting stitches.

Nightgown Yokes with Sleeves

Concluded from page 5

Run lingerie ribbon in and out the spaces formed by the groups of double trebles in 1st row of edge.

A very pretty lace matching this gown-yoke, if one wishes to make a set of undergarments, is as follows:

Make a chain of 33 stitches, turn.

1. Miss 7, 1 treble, 1 space, 4 trebles, chain 6, miss 5, 5 doubles in next 5 stitches, chain 6, miss 5, 4 trebles, turn.

2. Chain 10, miss 7, 3 trebles in 3 stitches and 1st of 4 trebles of last row, * chain 3, miss 2, 4 trebles (last 3 under chain), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, 3 spaces, turn.

3. Four spaces, 4 trebles, chain 4, a double treble in 2d double, chain 4, 4 trebles, chain 4, a double treble under 3 chain, chain 4, 4 trebles (last 3 under loop of chain at end of row), turn.

4. Like 2d to *: chain 5, 3 doubles over double treble and chain each side, chain 5, 4 trebles, chain 3, 4 trebles, 5 spaces, turn.

5. Six spaces, 4 trebles, chain 6, 5 doubles over 3 doubles and chain each side, chain 6, 4 trebles, last 3 in loop, turn.

6. Chain 7, miss 3 trebles, treble in treble and 3 under chain, * chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 4 trebles, chain 3, 4 trebles, 5 spaces, turn.

7. Four spaces, 4 trebles, chain 4, 1 double treble, chain 4, 4 trebles, chain 4, a double treble in 2d double, chain 4, 3 trebles under chain and treble in treble, turn.

8. Like 6th to *: chain 3, 3 trebles under next chain and treble in treble, chain 5, 3 doubles over double treble and chain each side, chain 5, 4 trebles, 3 spaces, turn.

9. Two spaces, chain 6, 5 doubles, chain 6, 4 trebles, turn.

Repeat from 2d row.

For the edge: Fasten thread at beginning, * 6 doubles, picot of 5 chain, 6 doubles in loop at edge of diamond, chain 3, 6 doubles, picot, 6 doubles in next loop, chain 2, 3 doubles under next loop, chain 7, fasten back in 3d double of previous loop, turn, fill last loop made with 6 doubles, picot, 6 doubles, finish the unfilled loop with 3 doubles, picot, 6 doubles, chain 3, fill next loop with 6 doubles, picot, 6 doubles, chain 3, fasten under side of treble in narrowest part of lace, chain 3, and repeat.

No. 2.—No. 30 crochet—cotton was used for this yoke, but it may easily be made of finer thread, if desired, and of any required size, by increasing the number of patterns. Make a chain of 68 stitches, turn.

1. A treble in 8th stitch, 20 more spaces (of chain 2, miss 2, 1 treble), turn.

2. Chain 5, treble in next treble, for 1st space, 20 more spaces, turn.

3. Ten spaces, 4 trebles, 10 spaces, turn.

4. Nine spaces, 4 trebles, chain 2, miss 2, 4 trebles, 9 spaces, turn.

5. Eight spaces, 4 trebles, chain 4, a double treble under 2 chain, chain 4, miss 3 trebles of last row, 4 trebles in next 4 stitches, 8 spaces, turn. If preferred these blocks (of 4 trebles) may be made in a space.

6. Seven spaces, 4 trebles, chain 5, 3 doubles over double treble and in chain each side, chain 5, 4 trebles, 7 spaces, turn.

7. Six spaces, 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, 6 spaces, turn.

8. Five spaces, 4 trebles, chain 2, miss 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, chain 2, 4 trebles, 5 spaces, turn.

9. Four spaces, 4 trebles, chain 4, double treble under 2 chain, chain 4, 4 trebles, chain 4, double treble in 2d double, chain 4, 4 trebles, chain 4, double treble under 2 chain, chain 4, 4 trebles, 4 spaces, turn.

10. Three spaces, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, chain 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 3 spaces, turn.

11. Two spaces, (4 trebles, chain 6, 5 doubles, chain 6) twice, 4 trebles, 2 spaces, turn.

This row constitutes the width of the pattern; it now decreases, the 12th row corresponding to 10th, 13th row to 9th, and so on, the 21st row corresponding to 3d. Repeat from 1st row until you

have four diamond figures or patterns, ending with 2 rows of spaces. Now turn and work along the side of the strip just completed same as 3d row of pattern, and continue working back and forth until you have made three figures, ending with 2 rows of spaces; again turn and work three figures, as before, ending with 2 rows of spaces; again turn and work two figures, without the 2 rows of spaces at the end, joining neatly to the foundation-chain, matching the spaces as perfectly as possible. This gives you a square yoke without sleeves.

To make the sleeves, fasten at end of foundation—chain, and work along the side of the strip, thus:

1. Chain 5, 10 spaces, 4 trebles, (18 spaces, 4 trebles) 3 times, 10 spaces, joining last 2 chain to 3d of 5 chain.

2. Narrow (that is, chain 3, treble in next treble), 8 spaces, (4 trebles, chain 2, 4 trebles, 16 spaces) 3 times, 4 trebles, chain 2, 4 trebles, 8 spaces, joining last treble to top of 3 chain.

3. Chain 5, 7 spaces, (4 trebles, chain 4, a double treble under 2 chain, chain 4, 4 trebles, 14 spaces) 3 times, 4 trebles, chain 4, 1 double treble, chain 4, 4 trebles, 7 spaces, join to 3d of 5 chain.

Continue in this way, without narrowing further, until you have finished the four patterns for the sleeve; if a longer sleeve is desired, repeat the patterns. Finish with the 2 rows of spaces all around. Make the other sleeve to correspond.

Finish neck and sleeves with a beading, as follows:

1. Fasten in a treble, chain 3, * treble in space, treble in treble; repeat around, join.

2. Chain 5, miss 2, 1 treble, chain 2; repeat around, join to 3d of 5 chain.

3. Chain 2, a half treble in each treble and space, all around, join.

4. Chain 5, miss 2, a double in next; repeat around.

5. Under each loop work (2 doubles, picot) twice, 2 doubles.

Finish bottom of yoke as follows:

1. Like 1st row of neck.

2. Chain 5, a triple treble in next stitch, chain 2, * miss 2, a triple treble in each of next 2 stitches, chain 2; repeat around, joining to top of 5 chain.

3. Chain 3, a treble in each stitch all around, join.

4. Chain 6, miss 3, a double in next; repeat around.

5. Fill each loop of chain with 2 doubles, picot, 3 doubles, picot, 2 doubles. Run ribbon in and out the spaces around neck, sleeves and bottom of yoke.

Russian-Linen Lunch-Sets

TWO table strips and six napkins made of heavy handmade Russian linen, with a narrow edge of double hemstitching, are charming and durable. The linen is narrow, so only one napkin can be cut from the width. The strips should each be two and one-half yards long, and cross each other on the center of the table. The napkins will require two and one-half yards of the material. The hemstitching is attractively done in old blue or rose, and the initials in the same color.

PLEASE tell me how to make the twisted knots, in tatting.—T. M., Illinois.

(The twisted knots are accurately described in the article in question; make first half of the double knot three times, then make the last half three times, calling this a group. Repeat as required.)

I READ recently of a piece of work finished with Italian hemstitching. If it is something new I should like to know how it is done.—Margaret B. Klein, Kansas.

(Ladder-stitch is frequently referred to as Venetian or Italian hemstitching. To make this, as you doubtless know, the same threads are taken up on each side of the drawn space, so that the little straight bars thus formed resemble the rungs of a ladder. It looks like the Venetian drawwork, too, which probably affords a reason for the new name—if this is the stitch asked about. I will look it up.)

ECONOMY

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NOTE—If desired, add fresh or canned fruit or chopped nuts when making. Serve with or without whipped cream.

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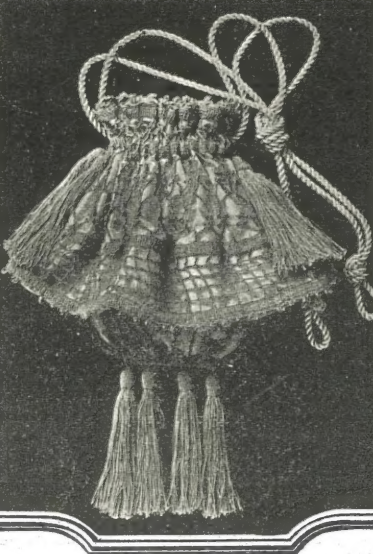
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What Can Be Done with Fish

By MARY HARROD NORTHEND



Green Pepper Stuffed with Fish-Flakes

DURING the Lenten season, fish is the predominant food that is used on our table. Its flavor depends upon its cooking, as, if undercooked, it is tasteless, while overcooked it is worthless. A very good rule, if followed carefully, means success; and that is to watch the fish to see when it separates from the bone. This is infallible and should be applied to both boiled and fried.

All fish should be carefully washed in cold water and wiped dry with a clean cloth before putting it into the pan or kettle. If it has to stand any length of time it is better to sprinkle the inside thickly with salt, wrap it in paper or cloth, and put away in a cold place until ready for cooking. The reason for this

is that it saves the odor from mixing with the other food. There are many ways to properly cook fish, but the ones generally used are boiling or frying. For these the best variety to be used are cod, halibut, flounder, bluefish and mackerel.

A fair allowance to be given to each pound is ten minutes, commencing to count when the water bubbles. The old-fashioned way is continued in use to-day, and that is, first put it in to cold water,

waters that have been well salted. Drain and fill with the following: Melt two tablespoonfuls of butter, blend with two tablespoonfuls of flour and gradually add one scant cupful of rich milk. Stir constantly until well thickened and soft boiled. Add one cup of flaked fish, one chopped hard-boiled egg, and before its removal from the fire add two tablespoonfuls of tomato catchup, fill the peppers, sprinkle the top with browned bread-crumbs, dot with bits of butter and place in a hot oven for ten minutes. Decorate and garnish with celery.

Escalloped Fish-Flakes and Oysters

Use two cups each of fish-flakes, canned or fresh oysters and white sauce. Arrange them in alternate layers in a casserole; cover with a cupful of buttered crumbs, and bake.

Halibut Baked with Milk

Scrape the dark skin of the halibut, dipping it in boiling water, lay the fish in the baking-pan, first rubbing it well with salt and white



Escalloped Fish-Flakes and Oysters

pepper, pour around it one half to three-quarters of a cup of milk, bake until the flesh loosens and separates from the bone, basting often with the milk. A four-pound cut of halibut will require nearly an hour to cook thoroughly. The milk should nearly all cook away, or absorb in the fish. This will serve to make it moist. When done remove to a hot platter without breaking. Remove the skin, lift out the bone, and garnish with slices of lemon and hard-boiled egg; serve with cream sauce, plain drawn butter or egg sauce.

Drawn Butter Drawn butter is made by creaming together one half cupful of butter and a tablespoonful of flour, putting it in a porcelain saucepan or small casserole. Pour on it a half cupful of boiling water and stir until smooth.

Cook for two or three minutes and add salt to taste. Boil two eggs very hard; they will not slice smoothly unless they have been boiled twenty minutes and allowed to cool in the same water in which they have been boiled. Stir them into the drawn butter and serve.

Baked Mackerel Wash the mackerel and wipe it dry. Rub it inside and outside with flour, lay

Concluded on page 14



Baked Mackerel

bringing it to a boil, allowing ten minutes to each pound. It must be remembered that any kind of fish that is suitable for boiling can be baked with the exception of flounders which are too thin. For a good-sized fish three-quarters of an hour should be allowed, and it should be basted from time to time with the pan liquid. Its flavor is very much improved by stuffing, and this can easily be made by using a cupful of crumbs, a heaping tablespoonful of butter, a teaspoonful of chopped salt pork, a teaspoonful of chopped onion, and parsley, a little salt and pepper. If parsley is not procurable, a generous pinch of powdered sweet marjoram can be used.

Green Peppers Stuffed with Fish

Prepare the peppers by cutting a slice from the stem-end, then cutting out the seeds; soak in cold water for half an hour and parboil for fifteen minutes in two



Fish-Cakes



Taste Them They're Like Bubbled Nuts

Puffed Wheat and Rice are whole grains puffed to bubbles. They are eight times normal size.

Before we explode them they are toasted in a fearful heat. This gives a nut-like taste.

So they seem like nut meats made airy and flaky; made flimsy and thin and crisp. If you ate them with your eyes shut you would never guess them grain foods.

They are Foods—Not Bonbons

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These are whole-grain foods. By Prof. Anderson's process, every food cell is exploded. So every atom of the whole grain feeds.

Don't be too sparing of these dainty morsels. Every food element is in them. And in this form those elements are all made available.

Don't confine them to breakfast. They are ideal foods for luncheons and suppers, floated in bowls of milk.

Between meals, when children get hungry, let them eat to their hearts' content. Let them eat the grains dry, or doused with melted butter.

Let Puffed Grains displace sweetmeats and confections—displace them with foods which are just as delightful. And which one can eat without any restrictions.

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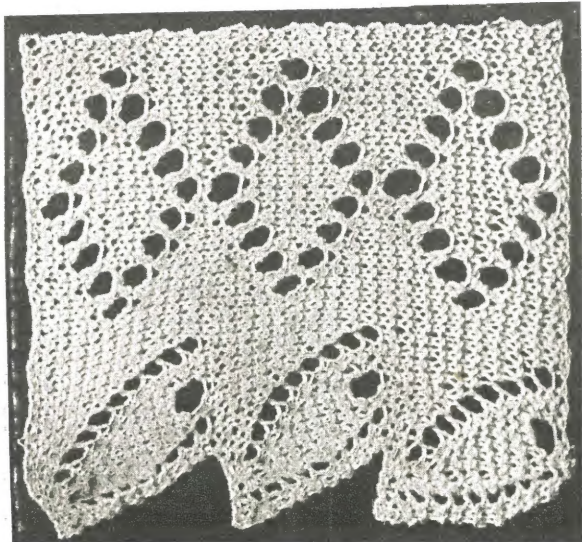
(1506)

Knitted Laces and Insertions

By LILLIUS HILT

FOR No. 1. — Cast on 31 stitches, knit across plain.
1. Knit 10, narrow, over twice, narrow, over, over, narrow, knit 1, over twice, narrow, over, knit 2.
2. Knit 4, in the over-twice loop knit

narrow, knit 2, narrow, over, knit 2.
14. Knit 22, (purl 1, knit 7) twice.
15. Knit 8, (narrow, over twice, narrow) twice, knit 15, over, narrow, knit 1, narrow, over, knit 2.
16. Knit 24, purl 1, knit 3, purl 1, knit 9.



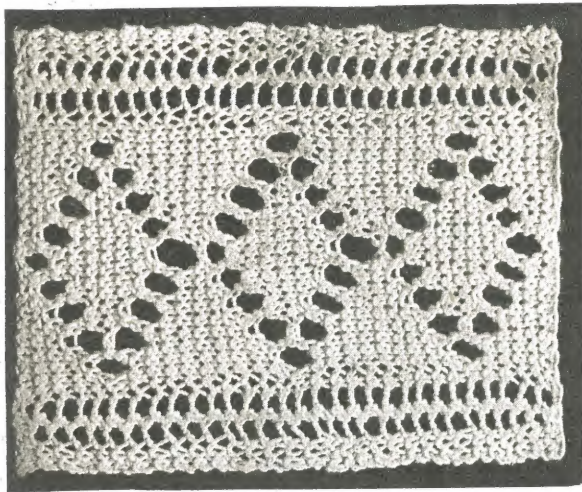
No. 1.

1. purl 1, knit 1, purl 1, thus making 4 stitches of the loop, knit 15, purl 1, knit 11.
3. Knit 8, (narrow, over twice, narrow) twice, knit 9, over, narrow, knit 6, over, knit 2.
4. Knit 22, purl 1, knit 3, purl 1, knit 9.
5. Knit 6, narrow, over twice, narrow, knit 4, narrow, over twice, narrow, *knit 8, over, narrow, knit 6, over, knit 2.
6. Knit 21, (purl 1, knit 1) twice.
7. Knit 4, narrow, over twice, narrow, knit 8, narrow, over twice, narrow, *

17. Knit 10, narrow, over twice, narrow, knit 18, over, narrow twice, over, knit 2.
18. Knit 26, purl 1, knit 11.
19. Knit 32, knit 3 together, knit 3.
20. Bind off 5, knit 30.
Repeat from 1st row.

Insertion To Match No. 1.—Cast on 32 stitches, knit across plain.

1. Knit 3 (it is always a good plan to slip the 1st stitch of a selvage, as this makes a better edge), fagot (that is, over twice, counting both the over that oc-

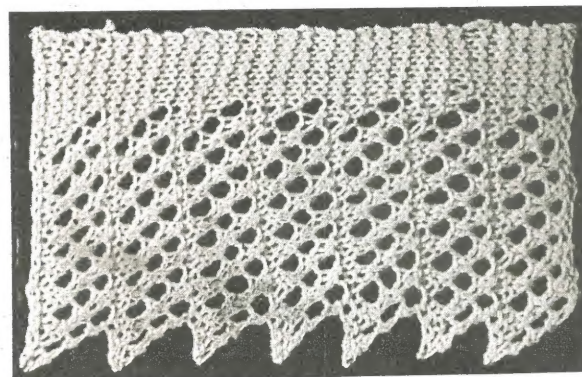


Insertion To Match No. 1

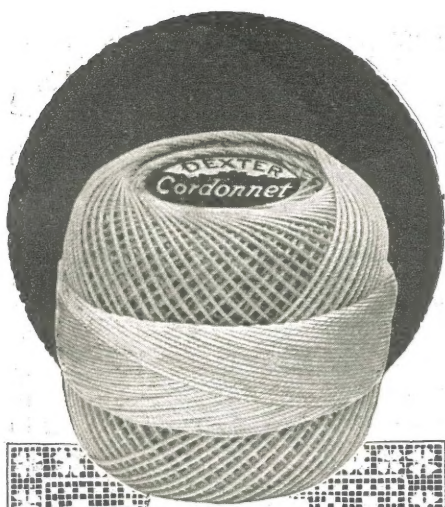
knit 7, over, narrow, knit 6, over, knit 2.
8. Knit 20, purl 1, knit 11, purl 1, knit 5.
9. Knit 2, narrow, over twice, narrow, knit 12, narrow, over twice, narrow, knit 6, over, narrow, knit 4, narrow, over, knit 2.
10. Knit 18, purl 1, knit 15, purl 1, knit 3.
11. Like 7th row to *; knit 9, over, narrow, knit 3, narrow, over, knit 2.
12. Knit 20, purl 1, knit 11, purl 1, knit 5.
13. Like 5th to *; knit 12, over,

curs before a purled stitch and that which forms the extra stitch, purl 2 together, knit 9, narrow, over twice, narrow, knit 9, fagot, knit 3.
2. Knit 3, fagot, knit 11, purl 1, knit 10, fagot, knit 3.
3. Knit 3, fagot, knit 7, (narrow, over twice, narrow) twice, knit 7, fagot, knit 3.
4. Knit 3, fagot, knit 9, purl 1, knit 3, purl 1, knit 8, fagot, knit 3.
5. Knit 3, fagot, knit 5, narrow, over twice, narrow, knit 4, narrow, over

Concluded on page 11



No. 2. (For directions see page 11)



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twice, narrow, knit 5, fagot, knit 3.
6. Knit 3, fagot, (knit 7, purl 1) twice, knit 6, fagot, knit 3.
7. Knit 3, fagot, knit 3, narrow, over twice, narrow, knit 8, narrow, over twice, narrow, knit 3, fagot, knit 3.

8. Knit 3, fagot, knit 5, purl 1, knit 11, purl 1, knit 4, fagot, knit 3.

9. Knit 3, fagot, knit 1, narrow, over twice, narrow, knit 12, narrow, over twice, narrow, knit 1, fagot, knit 3.

10. Knit 3, fagot, knit 3, purl 1, knit 15, purl 1, knit 2, fagot, knit 3.

11, 12, 13, 14, 15, 16, 17, 18: Like 7th, 8th, 5th, 6th, 3d, 4th, 1st and 2d rows, in order designated.

19, 20. Knit 3, fagot, knit 22, fagot, knit 3.

Repeat from 1st row.

No. 2.—(Illustrated on page 10.) Cast on 20 stitches, knit across plain.

1. Knit 7, (over, narrow) 6 times, over, knit 1.

2. Knit plain; all even rows the same.

3. Knit 8, (over, narrow) 6 times, over, knit 1.

5. Knit 9, (over, narrow) 6 times, over, knit 1.

7. Knit 23.

8. Bind off 3, knit 19.

Repeat from 1st row.

This is a simple, but pretty and useful pattern. It is especially good developed in Saxony yarn for trimming babies' shawls, flannel skirts and similar articles, and may be made of any desired width. If wanted wider, add 2 stitches more for each hole or repeat; if narrower, 2 stitches less. The points may be made wider, too, and deeper, by continuing same as 3d and 5th rows, adding 1 more plain stitch each row before the repeat, or for a narrower lace there may be but 2 rows of holes.

No. 3.—Cast on 35 stitches; knit across once plain.

1. Knit 25, (over, narrow) twice, knit 1, over twice, knit 1, (over, narrow) twice.

2. Fagot, knit 3, in the over-twice loop knit 1, purl 1, knit 1, and purl 1, making 4 stitches of the loop, knit 30.

3. Knit 12, narrow, over, knit 1, over, narrow, knit 9, (over, narrow) twice, knit 5, (over, narrow) twice.

4. Fagot, knit 19, narrow, over, knit 3, over, narrow, knit 11.

5. Knit 9, narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 1, over, narrow, knit 7, (over, narrow) twice, knit 4, (over, narrow) twice.

6. Fagot, knit 16, narrow, over, knit 3, over, knit 3 together, over, knit 3, over, narrow, knit 8.

7. Knit 6, (narrow, over, knit 1, over, narrow, knit 1) twice, narrow, over, knit 1, over, narrow, knit 5 (over, narrow) twice, knit 3, (over, narrow) twice.

8. Fagot, knit 13, narrow, (over, knit 3, over, knit 3 together) twice, over, knit 3, over, narrow, knit 5.

9. Knit 6, (over, narrow, knit 1, narrow, over, knit 1) twice, over, narrow, knit 1, narrow, over, knit 6, (over, narrow) twice, knit 2, (over, narrow) twice.

10. Fagot, knit 15, (over, knit 3 together, over, knit 3) twice, over, knit 3 together, over, knit 7.

11. Knit 9, over, narrow, knit 1,

narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 10, (over, narrow) twice, knit 1, (over, narrow) twice.

12. Fagot, knit 18, over, knit 3 together, over, knit 3, over, knit 3 together, over, knit 10.

13. Knit 12, over, narrow, knit 1,

narrow, over, knit 14, (over, narrow) 4 times.

14. Fagot, knit 21, over, knit 3 together, over, knit 13.

15. Knit 32, (over, narrow) twice, knit 3.

16. Knit 5, draw 1st 4 stitches over the 5th, knit 34.

Repeat from 1st row.

Insertion To Match No. 3.—Cast on 29 stitches, knit across once plain.

1. Knit 12, narrow, over, knit 1, over, narrow, knit 12.

2. Knit 11, narrow, over, knit 3, over, narrow, knit 11.

3. Knit 9, narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 1, over, narrow, knit 9.

4. Knit 8, narrow, over, knit 3, over, knit 3 together, over, knit 3, over, narrow, knit 8.

5. Knit 6, (narrow, over, knit 1, over, narrow, knit 1) twice, narrow, over, knit 1, over, narrow, knit 6.

6. Knit 5, narrow, (over, knit 3, over, knit 3 together) twice,

over, knit 3, over, narrow, knit 5.

7. Knit 6, (over, narrow, knit 1, narrow, over, knit 1) twice, over, narrow, knit 1, narrow, over, knit 6.

8. Knit 7, (over, knit 3 together, over, knit 3) twice, over, knit 3 together, over, knit 7.

9. Knit 9, over, narrow, knit 1, narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 9.

10. Knit 10, over, knit 3 together, over, knit 3, over, knit 3 together, over, knit 10.

11. Knit 12, over, narrow, knit 1, narrow, over, knit 12.

12. Knit 13, over, knit 3 together, over, knit 13.

13, 14, 15, 16. Knit 29.

Repeat from 1st row.

No. 4.—Cast on 15 stitches, knit across plain.

1. Knit 9, narrow, over, knit 2, over twice, knit 2.

2. Knit 3, purl 1, knit 13.

3. Knit 8, narrow, over, knit 7.

4. Knit plain. All even rows the same unless otherwise directed.

5. Knit 7, narrow, over, knit 2, over twice, narrow twice, over twice, knit 2.

6. (Knit 3, purl 1) twice, knit 11.

7. Knit 6, narrow, over, knit 11.

9. Knit 5, narrow, over, knit 1, (narrow, over twice, narrow) twice, knit 1, over twice, knit 2.

10. (Knit 3, purl 1) 3 times, knit 9.

11. Knit 4, narrow, over, knit 15.

13. Knit 3, narrow, over, knit 1, (narrow, over twice, narrow) 3 times, knit 1, over twice, knit 2.

14. (Knit 3, purl 1) 4 times, knit 7.

15. Knit 2, narrow, over, narrow, knit 15, narrow.

17. Knit 4, over, narrow, knit 1, (narrow, over, narrow) 3 times, narrow.

18. (Knit 3, purl 1) 3 times, knit 8.

19. Knit 5, over, narrow twice, knit 9, narrow.

21. Knit 6, over, narrow, (narrow, over twice, narrow) twice, narrow.

22. (Knit 3, purl 1) twice, knit 9.

23. Knit 7, over, narrow, knit 6, narrow.

25. Knit 8, over, narrow twice, over twice, narrow twice.

26. Knit 3, purl 1, knit 11.

27. Knit 9, over, narrow, knit 4.

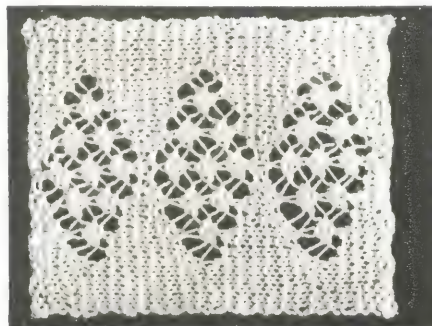
29. Knit 10, over, narrow, knit 3.

30. Knit 15.

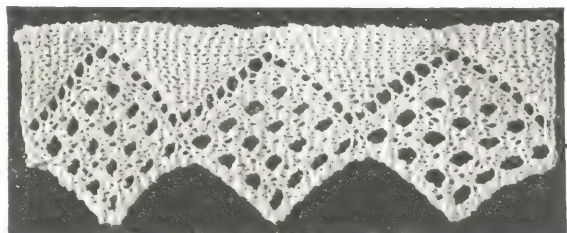
Repeat from 1st row.



No. 3



Insertion Matching No. 3



No. 4

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By ETHEL HERRICK STETSON

PROBABLY no pattern, used in the making of crochet lace, has a greater number of admirers, or is more of a general favorite than is the antique or "spiderweb," so named

and treble in treble, chain 4, double treble in space, chain 4, miss 3 trebles, 4 trebles in next 4 stitches, turn.

8. Like 2d to *; chain 5, 3 doubles (as each spiderweb or diamond is a repeat, it seems needless to give further de-



No. 1. By Mrs. J. K. Farnham

from its distinctive feature. Workers with the crochet-needle seem never to tire of it, and the collection submitted herewith, including samples from all parts of the country, has been many times called for.

No. 1.—No. 70 crochet-thread was used for the sample, but one may choose any size, in accordance with the use for which the trimming is intended. Make a chain of 60 stitches, turn.

1. Miss 5, 4 trebles in next 4 stitches, (chain 2, miss 2, 1 treble, forming a space) 15 times, 4 trebles, turn.

2. Chain 11, miss 8 of chain, 3 trebles in 3 stitches and 1 in 1st of 4 trebles, * chain 2, miss 2, 4 trebles, 8 spaces, 1 popcorn-stitch, made thus: After having made the treble which completes the previous space, (thread over needle, insert hook in space, take up thread and draw through) 8 times, thread over and draw through all the loops on needle, chain 1 tightly to close the cluster, treble in next treble—5 spaces, edge (that is, 4 trebles, chain 2, a treble in 3d stitch of 5 chain, turn).

3. Edge (that is, chain 5, 4 trebles in 4 trebles); 4 spaces, 1 popcorn, chain 2, 1 popcorn (missing popcorn of last row), 6 spaces, 4 trebles, chain 4, 1 double treble in space, chain 4, miss 3 trebles, treble in treble and 3 in chain, turn.

4. Like 2d to *; chain 5, 3 doubles over double treble and chain each side, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 4 spaces, (1 popcorn, chain 2, miss popcorn of last row, popcorn in next space) 3 times, 3 spaces; edge.

5. Edge; 2 spaces, 4 popcorns (as in last row), 2 spaces, 4 trebles, chain 6, 5 doubles over 3 doubles and chain each side, chain 6, miss 3 trebles, 4 trebles in next 4 stitches, turn.

6. Like 2d to *; chain 2, miss 2, 4 trebles (last 3 under chain), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, chain 2, miss 2, 4

tails of work), chain 5, 4 trebles, chain 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 2 spaces, 1 popcorn, 5 spaces; edge.

9. Edge; 7 spaces, 4 trebles, (chain 6, 5 doubles, chain 6, 4 trebles) twice, turn.

10. Chain 5, miss 3 trebles, treble in next and 3 under chain, as the point now decreases, * chain 5, 3 doubles, chain 5, 4 trebles, chain 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 2 spaces, 1 popcorn, 5 spaces; edge.

11. Edge; 4 spaces, 2 popcorns, 2 spaces, 4 trebles, (chain 4, 1 double treble chain 4, 4 trebles) 3 times, turn.

12. Like 10th to *; chain 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, chain 2, 4 trebles, 2 spaces, 3 popcorns, 3 spaces; edge.

13. Edge; 2 spaces, 4 popcorns, 2 spaces, 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, turn.

14. Like 10th to *; chain 5, 3 doubles, chain 5, 4 trebles, 4 spaces, 3 popcorns, 3 spaces; edge.

15. Edge; 4 spaces, 2 popcorns, 6 spaces, 4 trebles, chain 4, 1 double treble, chain 4, 4 trebles, turn.

16. Like 10th to *; chain 2, 4 trebles, 8 spaces, 1 popcorn, 5 spaces; edge.

17. Edge; 15 spaces, 4 trebles, turn.

Repeat from 2d row to length required.

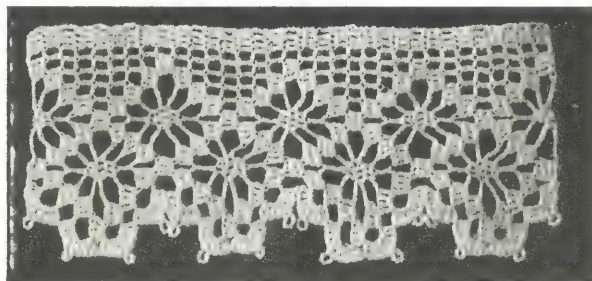
A variation of this pattern has the diamonds composed of plain trebles instead of popcorn-stitches. Make the 1st row as follows: Miss 5, 4 trebles, 5 spaces, 2 trebles, 10 spaces, 4 trebles, turn. Then repeat from 2d row, only making 2 trebles over 2 trebles and 2 each side (1 in space and 1 in treble); in next row make 10 trebles over 6 trebles, in same way, next row 14 trebles over 10, next row 18 trebles across the diamond; then decrease in same manner, ending with 2 trebles.

For the edge:

1. Chain 7, fasten in next loop of edge; repeat.

2. Fill each loop with 6 doubles, picot of 4 chain, 6 doubles.

An insertion is made to match the



No. 2. By Mae L. Rusk

(See directions on page 13)

trebles, 2 spaces, 3 popcorns, 3 spaces; edge.

7. Edge; 4 spaces, 2 popcorns, 2 spaces, 4 trebles, chain 4, 1 double treble in space, chain 4, 4 trebles (last 3 under chain), chain 4, a double treble in 2d of 3 doubles, chain 4, 3 trebles under chain

lace by working the row of diamonds, with the lower edge like upper one, thus: Begin with a chain of 50 stitches, turn.

1. Miss 5, 4 trebles, 11 spaces, 4 trebles, 1 space, turn.

Concluded on page 13



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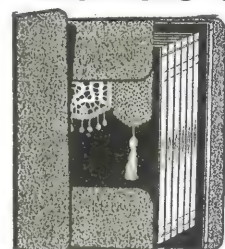
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2. Edge; 5 spaces, 1 popcorn, 5 spaces; edge.
3. Edge; 4 spaces, 2 popcorns, 4 spaces; edge.
Continue in this way to width of diamond, then decrease, as in the lace.

No. 2.—(See illustration on page 12.) Make a chain of 33 stitches, turn.

1. Miss 3, 3 trebles in next 3 stitches, chain 2, miss 2, 4 trebles, chain 6, miss 6, 4 half trebles in next 4 stitches, chain 6, miss 6, 4 trebles, turn.

2. Chain 12, miss 9 of chain, 3 trebles in 3 stitches and 1 in treble, * chain 2, miss 2, 4 trebles, last 3 under chain, chain 5, 3 half trebles, 1 between each of 4 half trebles, chain 5, 3 trebles under chain and treble in treble, 2 spaces, 4 trebles, turn.

3. Edge (chain 3, 3 trebles in 3 trebles); 3 spaces, 4 trebles, chain 4, a double treble in 2d half treble, chain 4, 3 trebles under chain and 1 in treble, chain 4, a double treble in space, chain 4, miss 3 trebles, treble in treble and 3 in loop of chain, turn.

4. Like 2d row to *; chain 5, 3 half trebles over double treble and in chain each side, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, chain 2, 3 trebles under next chain and treble in treble, 4 spaces, 4 trebles, turn.

5. Edge; 5 spaces, 4 trebles, chain 6, 4 half trebles over 3 half trebles, chain 6, treble in 4th treble of last row, and 3 under chain, turn.

6. Chain 6, miss 3 trebles, treble in

6, 5 doubles, chain 6, miss 6, 4 trebles, (1 space, 4 trebles) 4 times, chain 6, miss 6, 5 doubles, chain 6, miss 6, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, chain 6, miss 6, 5 doubles, chain 6, miss 6, (4 trebles, 1 space) twice, 3 trebles, turn.

2. Edge (of chain 3, 2 trebles in 2 trebles); 2 spaces, 4 trebles, 1 space, 4 trebles (last 3 under chain), chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 4 trebles (1st 3 under chain), 1 space, 4 trebles, 3 spaces, 4 trebles, chain 2, miss 2, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, (1 space, 4 trebles) 5 times, chain 5, 3 doubles, chain 5, 4 trebles, 2 spaces, chain 1, shell in shell, turn.

3. Chain 5, shell in shell, chain 1, treble in next treble, * 3 spaces, 4 trebles, chain 4, double treble in 2d double, chain 4, 4 trebles, chain 4, a double treble in space, chain 4, 4 trebles, (1 space, 4 trebles) 4 times, chain 4, double treble in 2d double, chain 4, 4 trebles, chain 4, double treble in space, chain 4, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, chain 4, double treble in 2d double, chain 4, 4 trebles, 1 space, 4 trebles, 3 spaces, 3 trebles, turn.

4. Edge; 4 spaces, 4 trebles, (1 space, 4 trebles) 3 times, 3 spaces, * 4 trebles, chain 5, 3 doubles (over double treble and in chain each side), chain 5, 4 trebles, (1 space, 4 trebles) 5 times, chain 5, 3 doubles, chain 5, 4 trebles, * 1 space, 4 trebles, 4 spaces; edge (of chain 1, shell in shell, turn).



No. 3. By Ida E. Hann

treble and 3 under chain, * chain 5, a half treble between each 2 of last row, 3 in all, chain 5, 3 trebles under chain and treble in treble, chain 2, miss 2, 4 trebles, 4 spaces, 4 trebles, turn.

7. Edge; 3 spaces, 4 trebles, chain 4, a double treble in space, chain 4, miss 3 trebles, treble in next and 3 under chain, chain 4, a double treble in 2d half treble, chain 4, 3 trebles under chain and treble in treble, turn.

8. Like 6th row to *; chain 2, 3 trebles under next chain and treble in treble, chain 5, 3 half trebles over double treble and chain each side, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 2 spaces, turn.

9. Edge; 1 space, 4 trebles, chain 6, 4 half trebles over 3 half trebles, chain 6, miss 3 trebles, 4 trebles in next 4 stitches, turn.

Repeat from 2d row to length desired.
For the edge: Make 5 trebles under loop of chain at edge, chain 5 for a picot, 5 trebles under same chain; repeat.

No. 3.—Make a chain of 140 stitches, turn.

1. Miss 5, shell of 2 trebles, 2 chain and 2 trebles in next, chain 1, miss 2, 1 treble, 1 space, 4 trebles, chain 6, miss

5. Edge (like 3d row to *); 5 spaces, * 4 trebles, chain 6, 5 doubles, chain 6, 4 trebles, (1 space, 4 trebles) 4 times, chain 6, 5 doubles, chain 6, 4 trebles, * 3 spaces, (4 trebles, 1 space) twice, 4 trebles, 5 spaces, 3 trebles, turn.

6. Edge; 6 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, * 4 trebles, 1 space, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, (1 space, 4 trebles) 5 times, chain 5, 3 doubles, chain 5, 4 trebles, * 6 spaces; edge.

7. Edge; 7 spaces, * 4 trebles, chain 4, a double treble in 2d double, chain 4, 4 trebles, chain 4, double treble in space, chain 4, 4 trebles, (1 space, 4 trebles) 4 times, chain 4, double treble in 2d double, chain 4, 4 trebles, chain 4, double treble in space, chain 4, 4 trebles, * 3 spaces, 4 trebles, 7 spaces, 3 trebles, turn.

8. Edge; 10 spaces, * 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, (1 space, 4 trebles) 5 times, chain 5, 3 doubles, chain 5, 4 trebles, chain 2, 4 trebles, * 8 spaces; edge. It may be remembered that all the spiderwebs are made in the same way; when the "web" or diamond is increasing, 3 trebles are missed each side, before making the 4 trebles, when decreasing, or closing, the last 3 of 4

Concluded on page 26

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The dress shown in our illustration is No. 7763 and comes in sizes 36 to 44 bust measure.

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What Can Be Done with Fish

Concluded from page 9

in a dripping-pan, cover with slices of fat pork; add two cups of boiling water, bake in a quick oven until pork is crispy, serve it with slices of carrot on lettuce-leaves.

Fish Chowder Cut enough pared potatoes in thin slices to fill a cup twice, cover with boiling water, and let boil five minutes. Drain and rinse in cold water, meanwhile cook a small onion, cut in slices, in the fat tried out of a small slice of fat pork. Add a cup of boiling water and let simmer ten minutes, drain this water on the potatoes, pressing out all the liquid possible and let the potatoes cook until tender. Add one cup of flaked fish, a pint of milk, thickened with two level tablespoonfuls of flour, cooked in two level tablespoonfuls of butter with salt and pepper as needed. Celery-salt may be added, or used in place of the onion.

Fish Cakes Cook three or four slices of bacon in a frying-pan without letting either the fat or bacon become discolored with heat. Cut enough pared raw potatoes in quarters to fill a cup twice, add a teaspoonful of

salt and boiling water, and cook until tender; drain, mash, and add one cup of flaked fish, two tablespoonfuls of cream sauce, if at hand, or two tablespoonfuls of butter, one quarter teaspoonful of black pepper and a little hot milk. Beat thoroughly, shape in cakes, dip these in flour and fry in the bacon-fat. Cold boiled potatoes, quickly re-boiled may be used in place of the fresh-cooked potatoes. Serve on lettuce-leaves.

Fish-and-Beet Balls One quart of raw sliced potatoes, one large cup of salt fish, one egg, two tablespoonfuls of cream or milk, two tablespoonfuls of butter with salt and pepper to taste. Pick bones from fish and let soak two hours in cold water, changing twice. Then put fish and sliced potatoes together and boil slowly in plenty of water until potatoes are tender. Mash both together, or run through vegetable-grinder, then add seasoning, butter and milk, and well beaten egg, shaping them into balls. Have plenty of hot fat in a frying-pan, drop the balls in and when done they will be very light and delicate. Serve with chopped beet.

A Dainty Party-Bag

By LOUISE KEMPE

TAKE a strip of Dresden or other pretty ribbon, of length and width in proportion to size of bag desired. That used for the model was three and one-half inches wide and thirteen inches long. Join the ends neatly.

For the tatting white crochet-thread No. 20 may be used, or a color chosen which harmonizes with the decoration of the ribbon. A very dainty bag, and one that is serviceable, is of ecru ribbon with thread to match. The work may be done separately and sewed to the edge of ribbon by the picots, or joined as made.

1. For the bottom of bag commence

from last joining, or a distance that will make the work lie smooth; a small ring, joining to same picot as before, thus forming a group of 4 small rings, all joined by same picot; repeat around, join and fasten off neatly.

3, 4. On upper edge of ribbon work same as 1st and 2d rows.

5. Make a large ring, as before; a small ring, joining to picot of large ring of preceding row; a large ring, joining to preceding large ring by side picot; a small ring, joining to same picot with preceding small ring; repeat around, joining 2 small rings to picot of each large ring of last row, and each large ring to preceding. Join and fasten off.



A Dainty Party-Bag

with a ring of (4 double knots, picot) 3 times, 4 double knots, close; turn, leave short space of thread, make a small ring of 4 double knots, picot, 4 double knots, close; turn, leave space of thread (this is done throughout, and the space should be of uniform length), make a large ring, joining by 1st picot to last picot of preceding large ring; turn, make a small ring, joining to picot of preceding small ring; turn, and repeat until you have a strip long enough to extend easily around the lower edge of ribbon, and join last large ring also to 1st, by side picot. If the large rings are to be joined to lower edge of ribbon as you work, it is a good plan to space it off evenly and make a row of tiny dots.

2. Make a ring of 4 double knots, picot, 4 double knots, join to edge of ribbon at corner of bag, 4 double knots, picot, 4 double knots, close; a small ring of 4 double knots, join to picot with 2 small rings of last row, 4 double knots, close; a large ring, joining to preceding by side picot, and by middle picot to edge of ribbon about three-eighths inch

The cord is run between 4th and 5th rows, over and under the groups of 2 small rings.

A tatted cord, which is also very pretty for lingerie, is used as a drawstring: Make a ring of 1 double knot, (picot, 1 double knot) twice, close; make the same ring on opposite side and continue the entire length. To finish off at the end, make a ring of 1 double knot, picot, (2 double knots, picot) 5 times, 1 double knot, close; leave one eighth inch of thread, make a ring of 3 double knots, picot, 1 double knot, picot, 3 double knots, close; leave space of thread, as directed, join to next picot of center ring and repeat, joining each ring to preceding by 1st picot, joining last to 1st in same manner.

Take a tiny circle of white silk, or other fine material, fill with cotton to make a ball, place inside the tatted ball, draw the latter together at top with needle and thread, and fasten to ends of cord, after running the latter in at top of bag.

Wonderful Bargains

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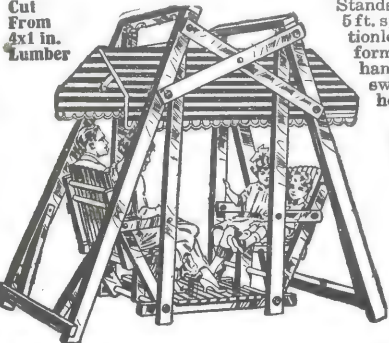
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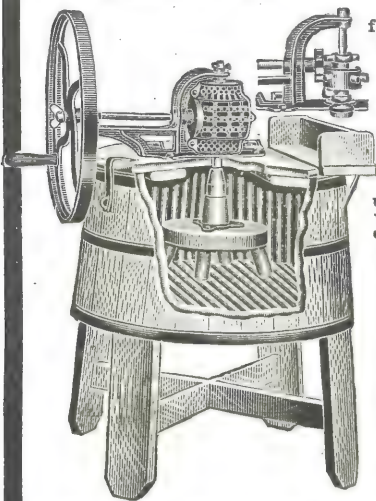
Order by No. U132. Price only \$4.98. Terms: 50c with order. Balance 50c per month. Equipped with canopy top to fit. Order by No. U138. Price only \$6.86. Terms: 50c with order. Balance 65c per month.

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Made of fine material, guaranteed to give splendid service. An extraordinary value. Every housewife will appreciate this practical set. Consists of the following 21 pieces: 5½ qt. Berlin Kettle and cover, 7 qt. Tea Kettle and cover, 2½ qt. Coffee Pot, 4 qt. Preserving Kettle, 2 Pie Plates, Colander, Pail and cover, 2 Pudding Pans, Wash Basin, Tea Pot, Sauce Pan, 12 qt. Dish Pan, Cup, Spoon, Dipper and Ladle. Order by No. U130. Price \$3.95. Terms: 50c with order. Balance 50c per Month.

Wonderful Bargain In Washing Machines



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Collapsible Go-Cart Bargain

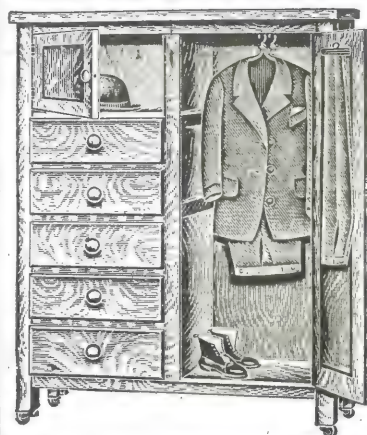
Here is a splendid value in a high wood side, full collapsible Go-Cart. Body made of 3-ply veneers, securely fastened by tinued ferrules; neatly enameled and trimmed with gold stripes. Has full tubular pushers, nickel trimmed handle, sensitive spring, positive foot brake, padded seat, three position back, adjustable 3-bow hood, nickel hub caps and many other features found only on the higher priced Go-Carts. Has 10-in. wheels, 2½-in. tires, lex 28-in. frame, back 11½x15 in., seat 10x13 in. Order by No. U133. Price only \$10.65. Terms: 50c with order. Balance \$1.05 per month.



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| No. U136. Dining Chairs. | No. U134. Chifforobe. |
| No. U137. Dining Table. | No. U133. Collapsible Go-Cart. |
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A Border for Doilies, Handkerchiefs or Lingerie

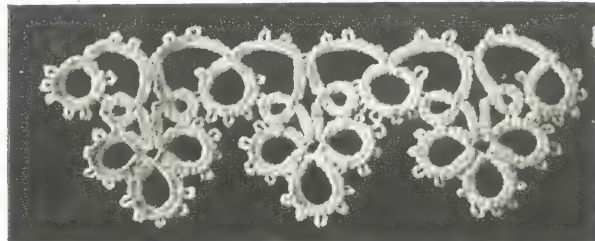
BY IDA HANN

USE crochet-thread suited to your purpose; No. 15 or No. 20 is not too coarse for doilies, No. 5 or No. 10 for guest-towels, while No. 100 may be used for handkerchiefs

1. Make a double in each of 7 stitches, 3 doubles in the end stitch, then work down other side of chain, widening with 3 doubles in end stitch, as before.

2, 3, 4, 5. A double in each double, always taking back loop of stitch to give the ribbed effect, and making 3 doubles in 2d of 3 doubles of last row, to widen, 6 to 20. A double in each double, all around, without widening.

21. Chain 4, miss 1, a treble in next,



A Border for Doilies, Handkerchiefs or Lingerie

or undergarments of fine material.

Commence with a ring of 4 double knots, picot, (2 double knots, picot) 6 times, 4 double knots, close; a chain of 6 double knots, picot, (3 double knots, picot) twice, 6 double knots; a ring of 4 double knots, join to 6th picot of large ring, 4 double knots, picot, 4 double knots, close; a chain of 6 double knots; a ring of 4 double knots, join to 2d picot of preceding small

ring, (2 double knots, picot) 6 times, 4 double knots, close; a 2d ring like last, joining to latter by 1st side picot; a 3d ring, the same, joining as directed, the 3 rings forming a cloverleaf; then a chain of 6 double knots; a ring of 4 double knots, join to last picot of preceding large ring (3d of cloverleaf), 4 double knots, picot, 4 double knots, close; a chain of 6 double knots, join to last picot of 1st long chain, (3 double knots, picot) twice, 6 double knots; a ring of 4 double knots, picot, 2 double knots, join to 2d picot of preceding small ring, finish the large ring same as 1st, and repeat.

chain 1, repeat around, and join to 3d of 4 chain.

22. Chain 3, a treble under next 1 chain, keeping top loops on needle, a treble in next space, and draw wool through all 3 stitches at once; * chain 2, a treble in same space and a treble in next, keeping top loops on needle, and working off together; repeat around, joining to top of 3 chain.

23. Same as 22d row, putting the trebles under 2 chain.

24. Chain 3, * shell of 5 trebles in 1st space of 2 chain, fasten with a double in next; repeat, making 8 shells in all.

25. With the crochet-silk, make a double in each stitch.

On back of each mitt work a little cross-stitch pattern, thus: One cross-stitch of green, miss 2 doubles, 1 green; next row, 2 blue (or pink) between the 2 green; next, 2 blue over the 2 of last row, and 1 green each side; next, 1 green over 2d blue;

next, 1 green to left of the stitch in last row. Join the mitts with a cord made of 175 chain-stitches, and run No. 2 wash-ribbon in and out the spaces at wrist.



Babies' Thumbless Mitts

Baby's Thumbless Mitts

BY MRS. J. C. CORSON

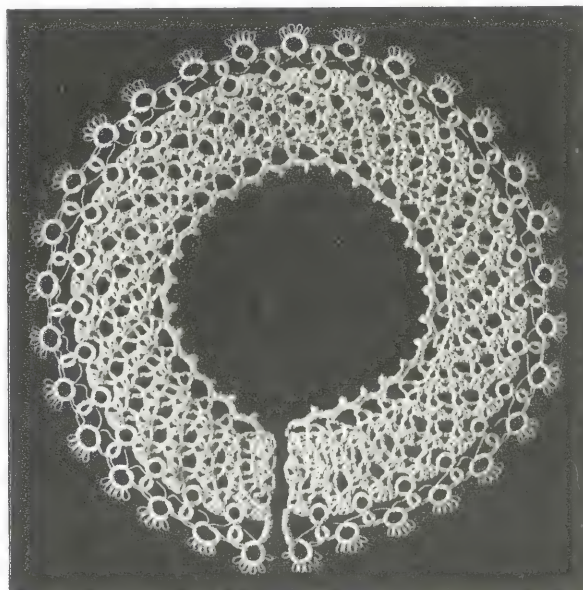
MATERIALS required are one skein white Saxony yarn, three-fourths yard of wash-ribbon, and cro-

A Pretty Yoke for the Baby

BY MRS. C. W. ALLEN

USE crochet-cotton No. 70 or No. 80. Make a chain of 15 stitches.

1. A treble in 6th stitch of



A Pretty Yoke for the Baby, Combining Tatting and Crochet

chet-silk to match — either pink or blue — with a little green for cross-stitch. Commence at the tip of mitten with a chain of 8 stitches, turn.

chain from needle, chain 2, a treble in same stitch, (chain 2, miss 2, a treble in next stitch, chain 2, a treble in same stitch) 3 times, turn.

Own Page

OUR READERS

2. Chain 3, 3 trebles under 2 chain of last open shell (formed by 2 trebles with 2 chain between), chain 2, 2 trebles under same chain, (shell of 2 trebles, 2 chain and 2 trebles in next open shell) 3 times, chain 1, 1 more treble in same shell, turn.

3. Chain 5, a treble under 1 chain last made, chain 2, treble in same place, (chain 2, open shell under 2 chain at center of next shell) 3 times, turn.

Repeat 2d and 3 rows until the yoke is as large as desired. It may be made wider by adding one or more extra open shells to 1st row, with 3 extra stitches in foundation-chain for each open shell.

For the beading around neck: 1. Chain 4, fasten in loop of 5 chain; repeat.

2. Fill each 4 chain with 4 doubles, chain 4 for a picot, 4 doubles, and make a double in joining double of last row.

Work across end of yoke with shells in open shells on foundation-chain, to make both ends of yoke the same. Fasten both threads for the tatting at end of 1st shell in 2d row, and make a chain of 8 double knots; remainder of work is done with single thread. Make a ring of 6 double knots, picot, 4 double knots, picot, (2 double knots, picot) 4 times, 4 double knots, picot, 6 double knots, close; turn work, leaving about one fourth inch of thread, make a ring of 4 double knots, join to middle of

2d, 3d, 4th, 5th and 6th rows, on other side of insertion.

15. A double in knot of last row, shell of 7 trebles in the double which fastened the knot-stitch of last row; repeat.

16, 17. Shell in double, between shells, fasten in top of shell; repeat.

This lace may be made narrower by using a smaller pin and making fewer rows of knot-stitch. It is lacy and durable.

Requests

I SHOULD like a new and pretty door-panel, either crocheted or knitted.—*Alphonse Dutil, Maine.*

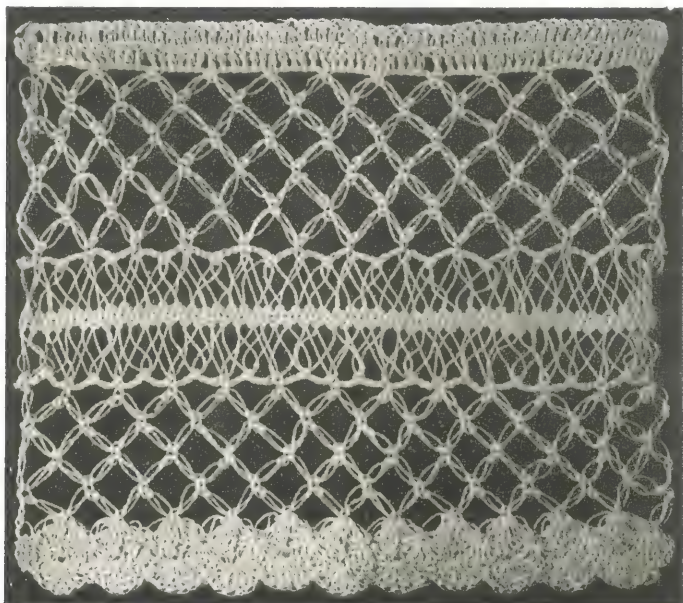
MAY we not have more coronation-braid patterns for centerpieces?—*Mrs. J. N. C., Missouri.*

I SHOULD like a laundry-bag in filet-crochet, with initials "L. L. F."—*Mrs. E. C. Shirley, Mississippi.*

WILL some one send a square yoke, in tatting, for a child of ten or twelve years?—*M. G. P., Iowa.*

I VERY much want illustrations and directions for making yokes for dresses for a two-year-old child.—*Mrs. E. E. Collins, Oklahoma.*

WILL some one send a new and pretty bonnet for baby, in tatting? also



Flounce in Knot-Stitch and Maltese Lace

1st shell, 12 double knots, join to top of 1st 3 chain of shell, 6 double knots, close; make a smaller ring close to base of last one, of 6 double knots, join to last picot of 1st large ring, 1 double knot, picot, 6 double knots, close; leave space of thread, make a large ring of 6 double knots, join to picot of last small ring, finish the ring as before, and repeat. End with a chain of 8 double knots, joined to center of last shell.

Yokes for adults or larger children may be made in the same way, increasing the number of shells and lengthening the work. The ends may be joined, if desired, for a slip-on yoke.

Flounce in Knot-Stitch and Maltese Lace

BY MRS. O. H. HENDRICKSON

FOR the Maltese insertion use a pin one and one-fourth inches wide; make a strip of required length.

1. On one side of strip make a double in 2d loop, chain 3, a double in 1st and 4th loops, taken together, chain 3, a double in 3d and 6th loops, and repeat, crossing the loops evenly, without twisting.

2. Make 2 knot-stitches, miss 1 cluster of loops, fasten in top of next cluster; repeat.

3, 4, 5, 6. Three knot-stitches to turn, fasten in knot of last row, 2 knot-stitches, fasten in next knot; repeat.

7. Chain 5, 1 double in knot of last row; repeat.

8. Chain 3, for a treble, a treble in each stitch of last row.

9, 10, 11, 12, 13, 14. Same as 1st,

a tatted centerpiece, or luncheon-set?—*Ella Kipp, Missouri.*

I SHOULD like simple and accurate directions for crocheting men's mittens.—*Mrs. A. H. Johnson, Wisconsin.*

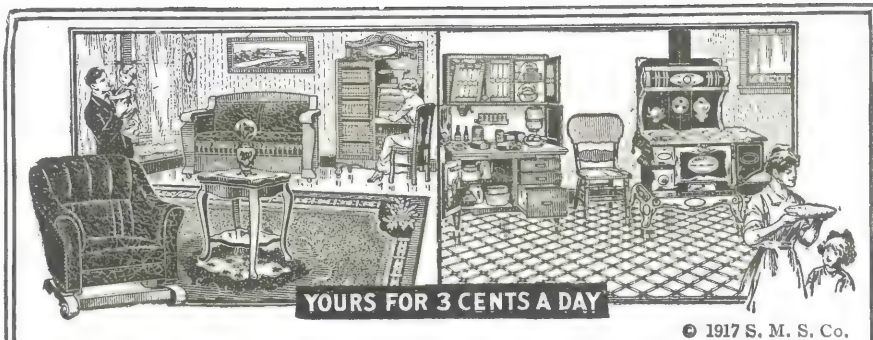
WILL the contributor of the lovely tatted border for piano-scarf, No. 2, given in October, 1914, kindly send an insertion to match? Or will some other contributor oblige me?—*Mrs. H. H. Jackson, Kansas.*

I HAVE anxiously been waiting more of the netted doilies and centerpieces we used to have so many of. I should also like to see other netted work. Will not contributors send it?—*Mrs. A. F. Haag, Wisconsin.*

WILL some one kindly send a pattern in filet-crochet, rose and leaf design, twining in the following manner: Rose first on one side, then the other, with a strip of crochet on each side, and a linen strip through the center. I should also like other pretty designs for runners.—*Mrs. W. T. Hagan, Missouri.*

I SHOULD like a centerpiece in all crochet-work, thirty-two to thirty-six inches square, something simple but pretty, with full directions. I wish to use No. 60 crochet-cotton for making it.—*A New Subscriber, Oregon.*

WILL not some of our contributors send a lace border, in points four and one-half to five inches long, with a butterfly in the point, and cloverleaves? Perhaps Mrs. Bosquet, who contributed a very handsome runner with the butterflies, in November, can give us a lace to match. I have the runner done, using it for a buffet, and would like the lace for a lunch-cloth.—*Mrs. H. H. S., Michigan.*



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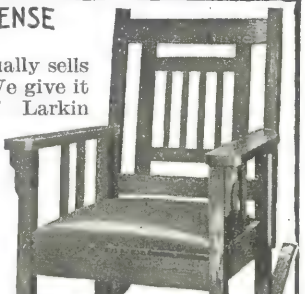
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Some of the Newest Bags

By MARGARET HAVILAND

THAT every woman "loves a bag" admits of no dispute. Possibly her pocketless condition for so long a season has something to do with

this especial fondness, yet even the patch pockets now so popular seem to effect no diminution in the number of bags displayed in shop-windows and carried on every occasion.

The newest phase of the beaded bags—fashioned of satins and silks, and decorated with fancy patterns in colored beads—shows the same or similar decoration of French knots, also in varied colors. Properly made, these knots resemble beads, and are massed or arranged in lines, as the design dictates. Beads may be used, if preferred, and the mode of applying them is simple in the extreme: Using a slender needle, which will be quite sure to take the "bore" of each bead, with strong, waxed thread, bring it up through the fabric, pass it through the bead, and put it down again near enough to where it emerged so that the bead will lie flat and evenly. Or, the beads may first be strung, then couched on the lines or spaces with fine, strong thread, taking a cross-wise stitch between every second and third bead. The thread on which the beads are strung should be kept tight enough to hold the beads together.

The bags presented herewith are utilitarian to the last degree, since any number of visits to the laundry will not injure them—provided the colors of the embroidery—floss are fast, and of this there is scarcely a question nowadays. Often, let it be said in passing, an article which is merely mused, not soiled, may be restored to its pristine freshness by pressing it with a hot iron over a damp cloth, the embroidery laid face downward on a soft surface. The material used is a tan linen, with which the colors chosen harmonize perfectly. The pointed bag—a favorite shape, by the way—uses green and two shades of

golden or wood-brown. The outlining of the design with other long, scroll-like lines, is done in the darker shade of brown, the two palmleaf-shaped forms nearest the upper edge are outlined with the French knots in lighter brown, and the two below, each side of center, with green, as are the two diamond-shaped forms nearest the edge, on each side. The large filled forms around the outer edge of the design are done with the lighter shade of brown, and those through the center with green. The tassels and cord are of the darker brown and a strip of whalebone stiffens each side of the top.



No. 1083 D. The Pointed Bag Is a Favorite Model

a more elaborate or pretentious appearance by the turnover or "skirt" at the top; this is of double thickness and, if an opening is made inside, will serve to hold any small article which it is desired to keep separate from the general contents of the bag—a tiny



No. 1084 D. A Simple but Pleasing Design

mirror, the purse for carfare, or whatever it may be. The cord is fashioned of the darker brown, twisted.

Another bag, the rounded bottom of which is wider than the top, introduces a touch of solid embroidery. The colors used are black, terracotta and the darker shade of golden-brown. Terracotta is used for the solid forms, in satin-stitch, well padded, and these are worked around with outline-stitch, in black. If preferred, these forms may be outlined with black, in French knots, and filled in with the knots, using terracotta. The latter is used for the filled forms, and the connecting scrolls at each end of the oval, and at top and bottom, outside the circle; the remainder of the work is in French knots, using brown. The top of the bag is stiffened with strips of whalebone, and the cord and tassels are of golden brown.



No. 1085 D. Introducing a Touch of Solid Embroidery

As suggested, either bag may be of other material—silk, satin, plush, velvet, or as dictated by the taste or fancy of the maker—with beads for decoration; and either, of whatever material, will be sure to prove a most charming and acceptable gift.

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Square Yoke of Novelty Braid and Tatting

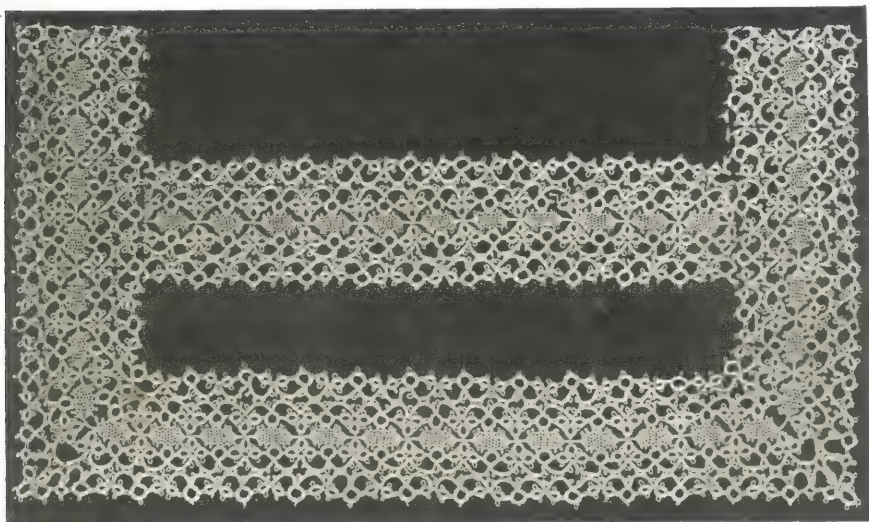
By FRIEDA HEBBELER

FOR this use No. 50 crochet-cotton, and novelty medallion-braid of medium size.

1. A ring of 3 double knots, (picot, 3 double knots) 3 times, close; a ring of 3 double knots, join to last picot of 1st ring, 3 double knots, join to stem of braid (between medallions), 3 double knots, picot, 3 double knots, close; a ring of 3 double knots, join to last picot of 2d ring, (3 double knots, picot) twice, 3 double knots, close and tie, completing the cloverleaf; make a chain of 3 double knots, (picot, 3 double knots) 4 times; a ring of 4 double knots, join to middle picot of last ring of clover leaf, 4 double knots, miss 2 picots of medallion and join to next, 2 double knots, join to next picot of same medallion, 4 double knots, picot, 4 double knots, close; a chain as before, and repeat, joining middle picot of 2d ring of each cloverleaf to stem of braid, and each larger, single ring to 3d and 4th picots of a medallion, as directed. When the corner is reached, after making the last cloverleaf, make a chain of (3 double knots, picot) 8 times, 3 double knots; a cloverleaf, joining middle picot of 1st ring to middle picot of last ring of preceding cloverleaf and middle picot of 2d ring to same stem with last

same as 1st row until you reach the corner; then after making the last larger ring, joined to medallion at one side of corner, make a chain of 3 double knots, picot, 3 double knots, join to last picot of preceding ring, and continue same as last large ring, joining to 3d and 4th picots of medallion on other side of corner; then repeat to next corner, as directed in 1st row.

4. Same as 2d row to corner; after making the 2 rings together, make a chain of 3 double knots, picot, 3 double knots, join to 2d picot of chain of last row, 3 double knots, join to next picot of same chain, 3 double knots, picot, 3 double knots; ring of 4 double knots, join to middle picot of preceding ring, (4 double knots, picot) twice, 4 double knots, close; ring of 3 double knots, join to 3d and 4th picot of chain on one side of corner, last row, taken together, 3 double knots, join to picot of short corner chain, 3 double knots, join to 1st and 2d picots of chain at other side of corner, 3 double knots, close; chain of 3 double knots, picot, 3 double knots, join to 2d picot of next chain of last row, 3 double knots, join to next picot of same chain, 3 double knots, picot, 3 double knots; repeat to next corner, as before directed, and continue.



Square Yoke of Novelty Braid and Tatting

cloverleaf; then proceed with chain and single ring, and repeat to next corner.

2. A ring of 4 double knots, (picot, 4 double knots) 3 times, close; a chain of 3 double knots, picot, 3 double knots, join to 2d picot of chain of last row, 3 double knots, join to next picot of same chain, 3 double knots, picot, 3 double knots; a ring of 3 double knots, picot, 3 double knots, join to last picot of single ring, 3 double knots, picot, 3 double knots, close; another ring of 3 double knots, (picot, 3 double knots) 3 times, close; and tie both threads together; a chain as before, joining by 2d and 3d picots to corresponding picots of next chain of last row. Repeat to corner; then after making the large ring, make a chain, joining by 2d picot to 2d picot of long corner chain of last row; a ring of 3 double knots, join to last picot of preceding ring, (3 double knots, picot) twice, 3 double knots, close; chain of 3 double knots, picot, 4 double knots, join to 4th picot of long corner chain, 4 double knots, (picot, 3 double knots) twice; a ring of 4 double knots, join to last picot of preceding ring, (3 double knots, picot) twice, 3 double knots, close; a 2d ring of 4 double knots, join to last picot of preceding ring, (3 double knots, picot) 3 times, 4 double knots, close; a ring of 4 double knots, join to last picot of preceding ring, (3 double knots, picot) twice, 4 double knots, close; chain of (3 double knots, picot) twice, 4 double knots, join to next picot of long chain of last row, 4 double knots, picot, 3 double knots; a ring of 3 double knots, join to last picot of preceding ring (3d ring of cloverleaf), (3 double knots, picot) twice, 3 double knots, close; a chain of 3 double knots, (picot, 3 double knots) twice, join to 7th picot of long chain, 3 double knots, picot, 3 double knots; repeat row to next corner and continue as directed.

3. On inside edge of medallions work

Join also last ring to 1st, and last chain at base of 1st ring.

The insertion makes a very desirable finish for many articles, such as towel- or scarf-ends, tea-cloths, etc.; or it may be used for hatbands, or as a trimming for waists. The edging to match may consist of 1st and 2d rows, without joining the 1st row to the braid, or the insertion may be made and a row of cloverleaves and rings added as an edge.



Requests

I WISH a crochet-design for pillow, with the word "Baby."—Mrs. E. E. Alsbach, Ohio.

I SHOULD like to see some crocheted lace patterns, suitable for a buffet-scarf and pillow-slips.—Mrs. J. N., Michigan.

WILL not some contributor kindly send a crocheted hug-me-tight, consisting of small squares, without sleeves? Please state material used and give full directions.—Gwendolyn Crosssett, Ohio.

I SHOULD like directions, with illustration, of a crocheted embroidery-set I have seen. A piece, about one inch wide and one yard long, was crocheted of trebles. On each end of this there was a place for scissors, a little pocket for thimble and one for two spools of thread, a needlebook, and a few other sewing needs which I cannot quite remember.—Mrs. H. J. Cross, Minnesota.

I SHOULD be very pleased to obtain directions for crocheting an infant's jacket of Shetland floss, the jacket to be in star pattern. It lies perfectly flat when spread out, and is in the form of a six-pointed star, the third section of the star from the front forming the sleeve, which is tied with ribbons as is the front.—Mrs. D. E. R., Washington.



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The pages of McCALL'S for 1916, end on end, would reach from New York to San Francisco forty-five (45) times, and weigh over ten million (10,000,000) pounds. In 1917, raw paper, of the high grade we use, (one of the biggest items of expense in publishing a magazine of large circulation) will cost nearly twice as much as we paid last year. Besides, ink, type metal, engravings, labor—in fact, everything that goes into making McCALL'S—has nearly doubled in cost.

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How often you hear, "She hasn't a bit of style." You know women possessing extravagant wardrobes, yet who are never stylishly dressed. You also know women who spend a very modest sum on their clothes and you wonder how they manage to dress so charmingly. Our Fashion Editor says, "STYLE is a matter of TASTE rather than money."

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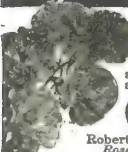
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Couch-Cover in Crochet Illustrated on Front Cover

By ELSA BARSALOUX

TWO shades of brown, dark and light, and two shades of blue fourfold German-town are required, with a hook large enough to carry

the wool smoothly. For the cover five stripes of light brown, in fancy pattern, and two each of light and dark blue, plain afghan-stitch, are used. Chain 36 stitches for plain stripe.

1. Pick up and draw wool through each stitch of chain in turn, keeping all on the needle. This is called working up.

2. Work off by taking up wool and drawing through 1st stitch, * take up wool and draw through 2 stitches, repeating from * until but 1 stitch remains.

3. Work up as before, inserting hook under each little upright bar formed by working off the last row, being quite sure not to miss the end stitch.

Repeat 2d and 3d rows until the stripe is of sufficient length. The cover illustrated is two yards long.

For the fancy stripes, of brown, begin with a chain of 32 stitches.

1, 2, 3. Like 1st, 2d and 3d rows of plain stripe.

4. Work off 5 stitches, * chain 12, work off 3 stitches, chain 12, work off 6 stitches; repeat from * 3 times, ending with work off 5.

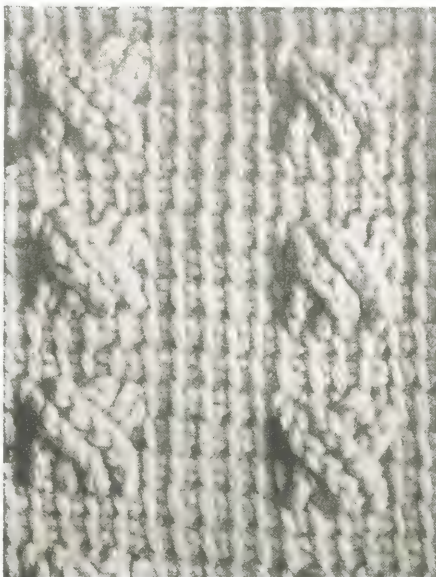
5, 7, 9. Like 3d row.

6, 8. Like 2d row.

10. Work off 5 stitches, drop stitch on hook, insert in center of 2d loop of 12 chain, draw the dropped stitch through, work off 3 stitches, drop stitch and draw through 1st loop, bring that under the loop just crossed so that the 2 loops of chain form a cross, like a cross-stitch, work off 6 stitches and repeat, ending with work off 5 stitches.

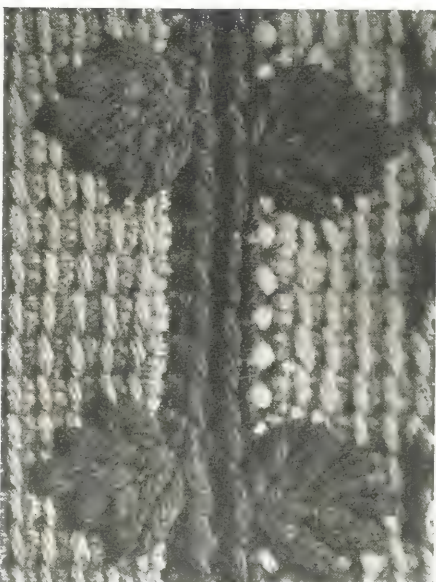
Repeat 5th, 6th, 7th, 8th and 9th

4 stitches; a treble, inserting hook under 1st and 2d bars of 4th row, another treble, hook under 2d and 3d bars of 5th-row (counting working up and off as a row), another treble, hook under 3d and 4th bars of next row, make next 2 trebles same as 2d and 1st, working in next 2 rows, keeping all the top stitches on needle, work off all together, chain 1 to close the shell or cluster, 8 doubles in next 8 stitches, or rows, and repeat. The 1st and 5th trebles should be shorter, the 2d and 4th drawn out more, and the 3d longest.



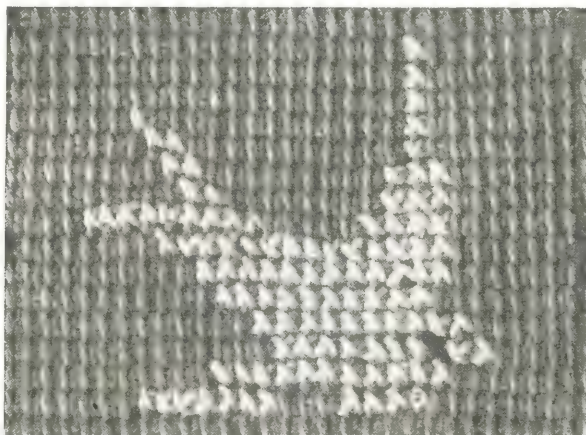
Detail of Brown Stripes

Plain double crochet is worked across ends and along the side of the stripes at edge of cover, with the shells along the inner side; all other stripes have the shells along both sides with double crochet across the ends. Care must be taken to count accurately so that the shells will come exactly opposite one another when the stripes are crocheted together. In turning corners make 2 or 3 doubles in same place.



Detail of Shells at Joining of Stripes

light brown, then 1 of dark brown (directly above the last stitch of preceding row), for the eye, then 7 of light; returning, work 1 stitch at left, 9 more stitches, the last over the 2d of last row; beginning over the 3d of last row,



Detail of Bird in Cross-stitch

rows, then repeat from 4th row, having the crosses come directly over one another.

With dark brown work along one side of stripe as follows: Make 4 doubles in

work 10 stitches to the left; 1 stitch to the left, and complete the row 11 stitches; commencing with a stitch above that last made, work 14 stitches; Concluded on page 21

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next row, 5 stitches over 5 last made, and 5 more to the left, then 2 over 33 and 4th of last row, next 2 rows make 1 over last made and 1 to the left, then 1 stitch to left of last made. This completes the tail; for the upper wing commence with 4 stitches over 1st 4 of 7th row; miss stitch at left and make 3 stitches over next 3; 3 stitches over 3 of last row, then a stitch over 2d stitch, and (a stitch over last made) 4 times. Forty-one rows from the other end of same stripe make another bird. Have those on the light-blue stripe come between those on the dark-blue, two birds on each stripe.

Finish with a scallop of dark blue, thus: Miss 3 doubles from corner, and fasten in; * a treble in corner, chain 4, fasten back in 1st stitch of chain for a picot, repeat from * 11 times, each treble in same place, miss 3 doubles, fasten, * miss 4, shell of 10 trebles, with picots as described, in next, miss 4, fasten, and repeat from last * around, making all corner shells as first described.

Directions for Stitches in Crochet

CHAIN: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single Crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double Crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through. thread over again and draw through the two stitches on needle.

Treble Crochet: Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making 4 stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

Directions for Stitches Used in Knitting

To knit plain: Insert needle in front of stitch from left to right, thread over, draw through, and slip off the old stitch.

Narrow: Knit two stitches together.

Purl or seam: Bring the thread between needles to front, insert right needle in front of stitch from right to left, right needle in front of left, carry thread around between needles, draw through, and return thread to back of work before knitting next plain stitch.

Purl-narrow: Purl two stitches together.

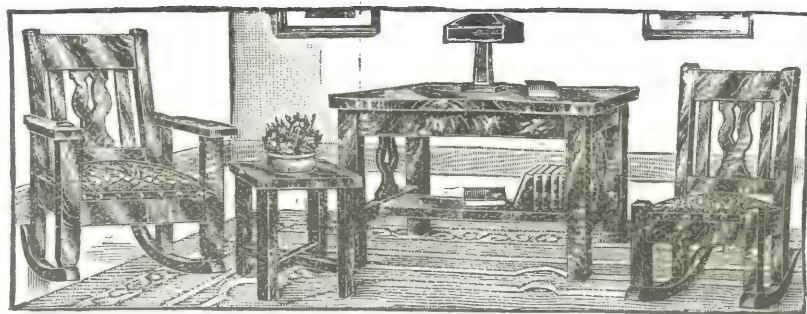
Over: Thread over needle before knitting, making an extra stitch.

Fagot: Over twice (the first "over" being that always used before a purl stitch, the second forming the extra stitch), purl two together.

Slip, narrow and bind: Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together.

Slip and bind: Slip one, knit one, draw slipped stitch over. To cast or bind off work, continue this process as required.

Stars and parentheses indicate repetition, and are employed to shorten directions. Thus: * Over twice, narrow, repeat from * twice, and (over twice, narrow) three times, mean the same as over twice, narrow, over twice, narrow, over twice, narrow.



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WORLD'S STAR
DEPT. 121

KNITTING CO.
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Stylish Spring Models



Ladies' Dress

STILL another version of the immensely popular one-piece dress, which is at the height of its success just now, is offered in No. 8215. The straight-line effect is gained by the well pressed side plaits which disappear under the pointed yoke in front and back. The frock especially commends itself because it may be opened all the way from neck to hem. Pockets may be added if desired. This design is excellent for general every-day wear, and may be made up in serge, broadcloth, wool poplin or taffeta.

The dress-pattern, No. 8215, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 24-inch size will require 5½ yards of 54-inch material, and ½ yard of 36-inch contrasting goods. Width at lower edge is 3½ yards.

Misses' Dress

THE sort of dress that every girl needs at some time is one that is equally suitable for street and house wear. The one here shown, No. 8199, is a very popular model as it is really an adaptation of the princess dress. The dress is plaited on each side of the center plait at front and back and hangs from a yoke. As the occasion requires, the neck may be finished with a round collar or the convertible one. The choice of long or short sleeves is optional. The opening of the frock is down the front, under the plait.

The dress-pattern, No. 8199, is cut in sizes from 14 to 20 years. To make the dress in the 16-year size will require 5½ yards of 36-inch material, and ¾ yard of 32-inch contrasting material.

Ladies' Dress

THIS is a particularly smart style for business or shopping, as there is a noticeable lack of fussiness about it. Lines that are graceful and trim characterize the frock, making it a splendid model for women who are inclined to be stout. The waist is perfectly plain, without any fulness and the skirt is a simple two-piece style, with a little extra fulness at the top which disappears in two

shallow plaits front and back. Materials suitable are shepherd checks, plaid, gabardine, faille, serge or wool poplin.

The pattern, No. 8204, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 44-inch material, and ¾ yard of 36-inch contrasting goods. Width of the lower edge is 3½ yards.

Misses' Dress

A NOVEL design which suggests the Eton jacket is shown in No. 8207. The back is perfectly plain, without gathers; but the front has the fulness at the waist, which the undeveloped girlish figure needs. The straight sections at the sides which are cut in one with the waist are a welcome relief from the usual line. The skirt is very simple to make, having only two gores. Both long and short sleeves are provided. A choice of suitable materials is offered in French serge, gabardine, wool poplin, broadcloth or mohair.

The dress-pattern, No. 8207, is cut in sizes for 16, 18, and 20 years. To make the dress in the 16-year size will require 4½ yards of 36-inch material, with ¼ yard of 18-inch silk. The width of the lower edge is 2½ yards.

Ladies' Dress

COMFORT combined with style is the special point of the design, No. 8212. The front of the waist and the panel are cut in one piece. The two-piece side-plaited skirt-section gives a comfortable width to the skirt in addition to its trim look. Notice particularly the shape of the sleeves, which is quite new this season. Straps of the material hold the openings together.

The dress-pattern, No. 8212, is cut in sizes from 36 to 42 inches bust-measure.

To make the dress in the 36-inch size will require 5 yards of 44-inch material, and ¾ yard of 36-inch contrasting material. If made all of one material, 6½ yards of 36-inch material will be required. Width at lower edge of skirt is 3½ yards.

A Forward Look at the Spring Millinery

"THERE seems to be every indication that the spring season is to feature trimming in millinery, by reason of the fact that shapes have a tendency to be large, though not extremely so, but large enough to necessitate trimming. The smaller turbans in straw will probably be used for the in-between-season hat—that is, for the straw hat that is worn in January," announces a well known hat-manufacturer in Women's Wear, outlining the straw situation for the coming season.

"For the high-priced hat, the lisere straw will undoubtedly be the feature of the season, but we are putting out a very good imitation of this lisere which resembles the original very closely. This type of hat will gain a large vogue, for the popular-priced article, as well as those made of java. In this last-mentioned material we use a leghorn color that is very effective, with sometimes a Swiss lace edge. Plain hemp has gone up to such a degree that it is not probable that these hats will be as popular as they have been, but the Milan hemp will, of course, be good.

"Three-end jap is another straw that bids fair to find a large demand, and Chinese body hats will be as popular as ever, if not more so. This includes the Wen-Chow, that attained such a following last year, and we are making up many of the natural Wen-Chow hats in the large mushroom-shapes, with a lisere flange in a contrasting color. Sunken tip crowns are employed on many of these new models, and are very effective in straw. As for the chair-cane hats, it is probable that they will be discontinued entirely."

In the lisere shapes shown by this manufacturer, many are seen that have irregular brims, such as a four-sided medium sailor, which has the four sides turned back against the inner brim; then again, there are many hats with high

Concluded on page 23

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of ten cents each. In ordering, give number of pattern and size wanted. Address NEEDLECRAFT, Augusta, Maine

Practical, Necessary Garments



Ladies' Apron

THIS practical work-apron, No. 7356, is made with the raglan sleeves forming a small yoke and both front and back plain and without fullness below it. The closing is in the back, and extends only part way down the panel. The neck is finished with a flat band as are also the sleeves, and there is a flat girdle at the waistline.

The apron-pattern, No. 7356, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the medium size will require 4½ yards of 36-inch material, with 1½ yards of 27-inch contrasting goods.

Ladies' Nightgown

THIS design, No. 7700, offers a one-piece kimono nightgown with the widest part to the front. The low round neck has ribbon run through beading for adjusting the fullness and is headed with scalloping for a dainty finish, the sleeve edge being similarly finished. Developed in nainsook, lawn or batiste, this gown will have more than its comfort-giving qualities to make it appeal to you.

The nightgown-pattern, No. 7700, is cut in sizes from 34 to 42 inches bust-measure. To make the nightgown in the 36-inch size will require 4½ yards of 36-inch material and 1½ yards of ribbon.

Ladies' Dress

FOR the woman who desires a very simple model that may be quickly and easily made, nothing could be more practical than this dress, No. 8193, which is equally suitable for a working-dress or for a street-dress. The addition of white collar, cuffs and belt makes this dress quite wearable. Two lengths of sleeve are given. The long one has a neat turnback cuff; and the short one, which is more serviceable for a house-dress, may be finished with or without the

cuff. The three-gored gathered skirt is sure to be becoming to any type of figure.

The dress-pattern, No. 8193, is cut in sizes from 36 to 44 inches bust-measure. To make the dress in the 36-inch size will require 6½ yards of 27-inch material and ¼ yard of 36-inch contrasting goods. Width at lower edge is 2½ yards.

Ladies' Combination

DID you ever see anything more clever than this well fitting combination of corset-cover and drawers, or petticoat, No. 8195? The lower section is a perfect square, as shown in the diagram, with a hole cut in the center for the waist, thus doing away with any bulky gathers. The corset-cover is very well cut, so that the straps stay up on the shoulders. The upper and lower sections are joined by a beading run with a dainty ribbon. A trimming-band of lace or embroidery may be added to the lower edge, which measures 4½ yards.

The combination-pattern, No. 8195, is cut in sizes for 34, 38 and 42 inches bust-measure. To make the combination in the 38-inch size will require 3½ yards of 40-inch material, 6½ yards in-tersection, 10 yards of edging, and 1½ yards of ribbon.

Ladies' Semiprincess Slip

WITH very little expense, one may have a number of practical undergarments; and since the one-piece dress is so popular, we must have a princess or semiprincess slip. A simple pattern, but one that will make a charming slip out of flouncing is shown in No. 7635. The corset-cover is all in one piece. The petticoat is in three gores—the deep flounce is headed with beading, through which ribbon is run, finishing in a generous bow at the side-front.

The semiprincess-slip pattern, No. 7635, is cut in sizes from 34 to 42 inches bust-measure. To make the semiprin-

cesseslip in the 36-inch size will require 1½ yards of 26-inch material, 2½ yards of 16-inch flouncing, 1½ yards of 9½-inch flouncing, 3½ yards of beading, 5½ yards of ribbon.

A Forward Look at the Spring Millinery

Concluded from page 22

brim cuffs that are usually three- or four-pointed. High sweep sides are also featured quite prominently, and four-cornered effects are very good indeed, both in crowns and brims. A small turban with a tiny roll brim shows a very unusual crown, which has a plain top, with the sides plaited to the top.

"Five-end Milan will be very popular for hats for kiddies," resumed the manufacturer; "perhaps for the reason that a mother will choose the straw for its stability and good wearing qualities in preference to the hemp. Mushrooms in these junior hats seem to be the most wanted shapes, and these with trimmings of tiny flowers or grosgrain ribbon effects.

"A new development in the trimming line is shown in a hemp mushroom which has a yellow flange on a white body, with a flower-effect executed in the hemp itself, instead of the painting on straw that was featured last year. This has the same effect that the painting had, as it lies flat on the hat. In this instance, the flower was a large disk of yellow hemp, with the foliage and stems developed in green hemp and equally distributed over brim and crown."

"In women's hats there are many turbans that have the high side roll, and a great many variations of the Russian turban. Other turbans show a decided slant toward the back, and still others show a semiballoon crown. There is always a demand for the large sailor, and this is also shown in many varieties; one large dress hat shows a high side roll which has a deep box plait taken at the highest point of the roll."

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Styles in Waists and Skirts



Ladies' Waist

BORROWING a hint from the military fashions is no robbery, for No. 8218 is quite frivolously feminine, despite the fact that its shoulder-straps are suggested by the epaulets of the soldiers. The new idea is the gathered back corresponding to the front. The collar is worthy of attention.

The waist-pattern, No. 8218, is cut in sizes from 34 to 42 inches bust-measure. To make the waist in the 36-inch size will require 3 yards of 27-inch material, 4½ yards of insertion, and 3½ yards of edging.

Ladies' Skirt

THAT most desirable quality known as style, is perfectly expressed in this four-gored skirt, No. 8210. It combines the fashionable fulness with the slender effect around the waist and hips. The distinctive feature is the yoke with its tiny belt ends, having a slightly raised waistline.

The skirt-pattern, No. 8210, is cut in sizes from 24 to 32 inches waist-measure. To make the skirt in the 24-inch size will require 4½ yards of 36-inch material. Width at lower edge, is 3½ yards.

Ladies' Waist

TYPICAL of the latest mode is the snugly fitted bodice shown in waist, No. 8191. Especially soft and becoming lines are given this basque waist by the draped surplice front, terminating in a smart sash-effect. The long tight-fitting sleeves are quite appropriate for this type of waist.

The waist-pattern, No. 8191, is cut in sizes from 36 to 42 inches bust-measure. To make the waist in the 36-inch size will require 2½ yards of 36-inch material and 1½ yards of 36-inch organdie.

Ladies' Skirt

SO easy to make that the veriest amateur can handle it successfully, and yet having up-to-date features, No. 8216, is a splendid skirt for general wear. The slightly raised waistline is used and the draped belts at front and back add a little bit of novelty to the skirt, though they may be omitted if the wearer prefers.

The skirt-pattern, No. 8216, is cut in sizes for 14, 16, 18 and 20 years. To make the skirt in the 16-year size will require 2½ yards of 44-inch material.

Ladies' Suit

JAUNTY looking, but designed with an eye to utility, Nos. 8206 and 7852, is a suit that is sure to give satisfaction.

The fronts of the coat are rolled to form revers which button on to the broad square collar. The double-breasted effect is featured as well as the gathered skirt section.

The skirt is cut in three gores, with closing on the left side of the front and made on high or regulation waistline.

The coat-pattern, No. 8206, is cut in sizes from 34 to 42 inches bust-measure. To make the coat in the 36-inch size will require 3½ yards of 36-inch material.

The skirt-pattern, No. 7852, is cut in sizes from 22 to 32 inches waist-measure. To make the skirt in the 24-inch size will require 4 yards of 36-inch material.

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Up-to-date Styles for Children



Children's Dress

THE strikingly different note, in this middy-dress, No. 8202, is the welcome change in the neckline, which is accomplished by a square tab, cut in one with the body of the blouse, but which may be unfastened, thus allowing greater freedom in slipping the blouse over the head. To go with this middy is the regulation kilted skirt, which is in one piece.

The dress-pattern, No. 8202, is cut in sizes for 4, 6, 8, 10, 12 years. To make the blouse in the 4-year size will require 2 yards of 27-inch material, with 4 yards of soutache braid. For the skirt, 1½ yards of 36-inch material will be needed.

Girls' Dress

SUCH a winning little frock as the one shown here, No. 8194, must surely prove a great favorite with the schoolgirl. The dress is cut low in front to show the inset vest of the same material as the collar and cuffs.

The dress-pattern, No. 8194, is cut in sizes from 8 to 14 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, ¾ yard of 30-inch contrasting material, and ½ yard of 36-inch silk for a belt.

Girls' Dress

SIMPLICITY itself is this little one-piece dress, No. 8184, for the small girl. Its chief bid for the approval of the small girl is in the fact that it may be opened from neck-closing to hem and hence is very easily laundered.

The dress-pattern, No. 8184, is cut in sizes for 2, 4, 6, 8 and 10 years. To make the dress in the 4-year size will require

1½ yards of 44-inch material, with ¾ yard of 36-inch contrasting material.

Boys' Suit

THE one type of boys' garment which never seems to lose favor in the eyes of mothers is here shown in its most up-to-date phase in Russian suit, No. 8190.

The suit-pattern, No. 8190, is cut in sizes for 2, 4 and 6 years. To make the suit in the 4-year size will require 2½ yards of 36-inch material, ¾ yard of 36-inch contrasting material, and ½ yard of 36-inch lining.

Girls' Dress

THE Moyer-age style, which is so good for young girls, with its simple, straight lines, is responsible for this good-looking dress with separate waist and skirt, No. 8226. The long lines of the jacket-effect are connected by little belts. The side trimming pieces conceal two convenient pockets. The skirt is a plain gathered affair.

The dress-pattern, No. 8226, is cut in sizes for 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, and ½ yard of 36-inch contrasting material.

Girls' Dress

THE junior girl who really wants to be just as up-to-date as her big sister, will be delighted with this clever one-piece dress, No. 8187.

The dress-pattern, No. 8187, is cut in sizes from 6 to 14 years. To make the dress in the 8-year size will require 3 yards of 27-inch material, ¾ yard of 36-inch contrasting goods, and 4½ yards of braid banding.

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What Other Needleworkers Have Found Out

I HAVE found that a piece of tape stitched along underneath the shoulder-seams of sweaters will keep them from stretching off the shoulders. Try it.—I. M. C., Florida.

FOR finishing the lower edge of a corset-cover I have found a bias band far better than a straight one, wide or narrow; thus finished, the edge gives, and never pulls or slips out of place.—Jennie E. Gilbreath, Ohio.

TO prevent thread from knotting when doing hand-sewing, always make a knot in the end last broken from the spool. This done, stretch the thread by giving it several quick pulls. You will find this treatment to save many a knot.—Mrs. C. C., Ohio.

FADED ribbons can be utilized very nicely when making boudoir-caps. First clean and dye them the color desired, then cut in strips and put these together with lace. Finish with an edge of net and run an elastic around. Such a cap makes a very pretty and serviceable gift.—T. L., Louisiana.

I FIND, when knitting with two or three needles, that some stitches are dropped if one is not very careful. To overcome this, try putting a cork on the end of each needle; this does not interfere with the knitting—in fact, one can knit more rapidly.—Ellen E. Petit, Illinois.

WHEN making your work-aprons of gingham, or other material, finish with blind or French seams, and put a pocket on the wrong side of apron as well as on the right side; then when the latter is a little soiled simply reverse the apron, putting it on wrong side out. The seams are not noticeable, you have a handy pocket, and the laundry-work is diminished by just so much.—Clara Thoms, Wisconsin.

HERE is a hint for the knitters I should like to pass on: For knitting lace I use short needles which I make as follows: Break the needles—or cut them with steel-cutters—exactly in the middle, and on each broken end put a little ball of sealing-wax. This prevents the stitches slipping off, and one can knit articles which have a comparatively small number of stitches far more rapidly on such needles.—Mrs. J. G. B., Maine.

I HAVE made a discovery in tatting which has proven so helpful to me that I wish to pass it on to others. When using two threads it is easier, and also a saving of time, to not take the second or chain thread from the little finger when wishing to use but one thread, for rings; simply leave it wound around the little finger and drop it from over the middle one. It is quickly taken up again, when required.—M. F. H., Illinois.

HOW many of the busy mothers know that they can buy handkerchiefs, with corners prettily embroidered, at a very reasonable price? Then to give the touch of "real handwork" which is so distinctive and charming, cut the hem off, and crochet a border over a tiny rolled hem. Such handkerchiefs are very pretty for gifts or personal use, and cost little if any more than to buy the handkerchief-linen.—Mrs. L. M. J., Colorado.

MY method of working scallops, either with buttonhole-stitch or double crochet, has proved so satisfactory that I want to pass it on to others: Cut around the scallops, or however the edge is to be finished, and run the machine as close to the edge as possible, then work over the stitching. The latter keeps the edge firm, and it is not necessary to over-cast the scallops after the article is completed to save fraying.—Mary Sternes, Pennsylvania.

I HAVE made some very nice rugs by using four strips, instead of three for braiding. The work is done in exactly the same way, and it is just as easy to braid four strips as three; at the same time it gives a much more even and smooth edge to sew together. I have made some very pretty rugs of old socks and stockings, not using the common blue or brown and white mixed, but black with colors, and usually braid

them hit-or-miss.—Mrs. F. L. L., Oklahoma.

THOSE who enjoy the daintiness a touch of handwork gives to their household linens, and even lingerie, may try my scheme: Cut scallops in the raw edge of the material, then stitch very close to the edge on the machine, thus making it firm, and crochet doubles over the edge and stitching. This makes a neat finish, but those who wish it more elaborate may add a second edging, as there are many to choose from.—Mrs. Mae S., Oregon.

HERE is a tatting hint I practise which may be helpful to others: When using two threads, instead of winding the ball thread many times around the little finger and taking time to unwind it, I simply loop it around my left hand, hold it in place between thumb and first finger and proceed to make chain. Beside saving time, the thread does not twist and knot as when winding and unwinding so frequently.—Mrs. E. G. Woodbridge, California.

IN crocheting a pointed yoke, where the points have scallops, after you get it done and ready to fasten to the cloth, make a chain-stitching and fasten in each scallop; it is then much easier to adjust the yoke to the garment, the work is more quickly done and has a neater appearance. Also, when fastening goods to a crocheted yoke which is straight on the edge, if you wish it a little full, take the goods lengthwise, making the strip as long as required for your corset-cover, and pull a thread in the selvedge edge, leaving it in for a gathering-string, divide the gathers evenly and fasten to the yoke. If the latter is not open, but intended to slip on, a piece of elastic in the bottom is much nicer than a string or band.—Mrs. W. S. Burton, Ohio.

Attractive Variations of the Antique or Spider-Web Pattern

Concluded from page 13

trebles are worked under the chain nearest the spider.

9. Edge; 9 spaces, like 5th row from * to *, 9 spaces, 3 trebles, turn.
10. Edge; 8 spaces, like 6th row from * to *, 10 spaces; edge.
11. Edge; 7 spaces, 4 trebles, 3 spaces; like 7th row from * to *, 7 spaces, 3 trebles, turn.
12. Edge; 6 spaces, like 4th row from * to *, 3 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces; edge.
13. Edge; 5 spaces, (4 trebles, 1 space) twice, 4 trebles, 3 spaces; like 5th row from * to *, 5 spaces, 3 trebles, turn.
14. Edge; 4 spaces, like 6th row from * to *, 3 spaces, (4 trebles, 1 space) 3 times, 4 trebles, 4 spaces; edge.
15. Edge; 3 spaces, 4 trebles, 1 space, 4 trebles, chain 4, double treble in space, chain 4, 4 trebles, 1 space, 4 trebles, 3 spaces, like 7th from * to *, 3 spaces, 3 trebles, turn.
16. Edge; 2 spaces, like 4th from * to *, 3 spaces, 4 trebles, 1 space, 4 trebles, chain 5, 3 doubles, chain 5, 4 trebles, 1 space, 4 trebles, 2 spaces; edge.
17. Edge; 1 space, (1 space, 4 trebles) twice, chain 6, 5 doubles, chain 6, 4 trebles, 1 space, 4 trebles, 3 spaces, like 5th from * to *, 1 space, 3 trebles, turn.
18. Edge; 2 spaces, like 8th row from * to *, then like 16th from last * to end.
19. Same as 15th across the single diamond, then after making the 3 spaces work like 7th from * to *, putting the 1st double treble in space.

Continue thus, reversing the pattern, until you have completed the 33d row, then repeat from 2d row.

To make the fringe, wind the thread six or eight times around a piece of cardboard eight inches wide, slip off, double in the middle, put the loop through the 5 chain between shells, draw the ends through the loop, pull up and clip.

The insertion with both edges alike, either shells or plain trebles, as preferred, is very handsome for a bedspread stripe; the work may be entirely of crochet, or the strips may be alternated with strips of hemstitched scrim or linen of the same width.



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